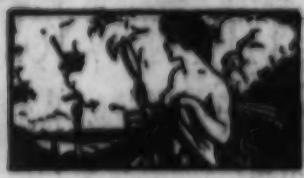




THE NEW YORK



DRAMATIC MIRROR

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NEW YORK, SATURDAY, JULY 2, 1910.

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Brooks, Denver, Colo.

DELLA CLARKE
In The White Squaw

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

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SUMMER SUBSCRIPTIONS.

Members of the profession may subscribe for "The Mirror" from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

TO CORRESPONDENTS.

The Mirror will go to press earlier than usual on the next number, as Monday, July 4, will be a legal holiday. Correspondents, therefore, are required to forward their letters at least 24 hours in advance of the customary time.

TO ADVERTISERS.

As Monday, July 4, will be a legal holiday, The Mirror will go to press in advance on the next number. Advertisers will please note that no advertisement can be received for that number later than noon of Saturday, July 2.

A WRITER illustrating the dearth of other exceptional matters concerning stage people at this season dwells upon the characteristics of the laughing of various players. One, he says, has a laugh "clear and flute-like"; another's laugh resembles "the ripping of a tough piece of canvas or a dull buzz-saw"; another's is "like the sound of a cuckoo clock at midnight"; another's resembles "the splash of a fountain"; another's is "like a tune played on musical glasses"; and still another's is "zephyr-like"—if one ever heard a zephyr. Masculinity and femininity may easily be determined in these descriptions, which are interesting. But the concerted laughter of a pleased audience is something of greater moment.

INTERVIEWED by a correspondent of the New York World at Oberammergau as to the possibility of his visiting America with several other actors of the Passion Play, ANTON LANG, the impersonator of CHRIST in the play, said that he had contemplated the possibility of such a visit. Asked if he thought that Jesus, if alive to-day, would accept a theatrical engagement in like circumstances, LANG replied: "Well, I think he would. It is not bad to get money for speaking the truth. I would do that." All of which brings up a question which will probably be discussed with some heat, pro and con.

SOME of the newspapers last week devoted great space to the fact that OSCAR HAMMERSTEIN is wearing a new hat. The peculiar quality of the grey matter under it, of course, distinguishes this particular title.

CONCERTED ACTION NECESSARY

MANAGERS and others concerned in the theatre that see the necessity for concerted action on behalf of children of the stage, in the way of securing the modification or repeal of laws in various States that discriminate against players of minor ages, are preparing for an active campaign this Fall.

New York has a law that well may serve as a model. That law adequately protects stage children, while giving them full right to prosecute their work in proper circumstances. Other States would do well to study this statute.

MARC KLAU, who has been active in the Louisiana controversy over the undesirable statute in that State, has transferred his efforts, through counsel, to Massachusetts, where another effort will be made to procure a just law. FRANCIS WILSON has consistently opposed these laws against stage children, and his writings and speeches have done much to inform the general public as to the desirability of reasonable freedom for young artists. Others have engaged, or are engaging, in the work, but their efforts, supplemented by the efforts of all concerned in the theatre, will be necessary in order to secure that necessary freedom.

THE MIRROR, which from time to time has set facts before the public and argued against the narrow premises upon which many existing laws were framed, last week presented a digest of laws on the subject in various States. It now admonishes managers and others of the importance for systematic and earnest work. Unless such work shall be given to this cause it is apparent, from the activity of those opposed to the appearance of children on the stage, that conditions will steadily grow worse, until the representation of plays with children's parts will be impossible in many of the more important centres of the country.

Women in New Orleans recently, under the leadership of the State Factory Inspector, also a woman, defeated a proposal to amend the law of that State pending before a Senate committee. And these women represent a concerted movement that is being made in various localities to abridge the rights of child actors.

The newspapers of the country that have knowledge of the necessities of the case should support the cause of stage children. Dramatic editors the country over know—or should realize—that this movement against stage children is against the best interests of the drama, as well as unjust to young actors, whose welfare is safeguarded by parents, guardians or adult companions while they are on tour. And dramatic editors, by setting before their readers the consequences of the exclusion of children from the stage, may assist in informing the public as to its own artistic losses if these laws shall prevail, as well as to the hardships worked upon the young actors themselves.

Some of the noblest plays in the English language would be pointless and futile without the aid of children. There is seldom, if ever, a case shown where the stage child is unfortunate in his or her work from a moral viewpoint. These excluding laws are contrary to the spirit of the time and would eventually work injuries that now may not be fully realized if they are permitted upon the statute books or are made more stringent. It is a matter of grave importance and should enlist the attention of everybody who has the welfare of the stage at heart.

HENRI BATAILLE wrote for BERNHARDT a version of Faust which she declined to produce, on the ground that it was "too long and uninteresting." Then BATAILLE attached BERNHARDT's personal belongings and closed her theatre for one night. Theatrical circles in Paris side with BERNHARDT, and really her judgment of the play should stand until it is produced. Even then it may be confirmed.

THEY are changing actors in Chanteclair at the Port St. Martin, Paris, several of the leading players retiring in favor of artists less famous. This will, perhaps, be the first case in which a "number two" company has been evolved from an original organization and continued at the theatre of production.

PERSONAL



FISCHER.—Alice Fischer, the actress from the "Hoosier State," whose latest appearance on Broadway was early this season in The Fourth Estate, has been called home to Terre Haute, Ind., by the death of her father. Miss Fischer's plans for next season are not yet formulated. For several seasons she has vacillated between musical comedy and the straight drama. In Piff, Paff, Pouf, Miss Fischer made her debut in musical comedy. She followed that with excellent work in Coming Thro' the Rye and Funabashi. During the season of 1902-3 Miss Fischer starred in Mrs. Jack and the following season appeared as the star of What's the Matter with Susan? Whatever the play may be in which Miss Fischer will be seen next year it is an assured fact that she will gain new honors.

CLARK.—Reports from Chicago indicate that Marguerite Clark is strengthening her popularity in that city in Baby Mine. Little Miss Clark has had a very busy season. Beginning as the star of the quaint little comedy, The Wishing Ring, which had a longer engagement in Chicago than in New York, being seen on Broadway for only one special matinee, she became a featured member of The King of Cadonia, and then appeared in the all-star revival of Jim the Penman. Immediately at the close of this engagement she was transferred to William A. Brady's production of Baby Mine, in which, from latest reports, she will continue for some time to come.

ROBSON.—Much against her will, May Robson must continue another season in The Rejuvenation of Aunt Mary. For three years Miss Robson has been delighting playgoers with her rejuvenescent Aunt Mary, and now she finds that her admirers will not allow her to relinquish the role. Like Rose Stahl's Chorus Lady, Miss Robson's Aunt Mary bids fair to become a classic. Overwhelming success in a part has its disadvantages as is witnessed by the inability of Miss Stahl and Miss Robson to break away from Patricia O'Brien and Aunt Mary, respectively. Last Tuesday afternoon, in order to vary the monotony of appearing continuously in one part, Miss Robson "tried out" a new piece called The Rich Mrs. Repton, in Omaha, Neb. However, the play will not be continued as a regular attraction, but will be used now and then by Miss Robson as a sort of "relaxator."

STANFORD.—Arthur Stanford, leading man for Elsie Janis for the past five years, will not be with Miss Janis next season. The Shuberts have announced his appearance in a new musical production opening in August. Mr. Stanford has been associated with the Elsie Janis productions so long that his absence will be noticeable. It was as Jack Graham in Fascinating Flirt that Mr. Stanford's name came prominently before the public. Then began his long service with Charles Dillingham in The Hoyden, The Fair Code and other Janis successes.

DANIELS.—Frank Daniels will continue another season in The Belle of Brittany. This musical comedy was selected last season by Mr. Daniels from the list of London successes. Mr. Daniels went to London last summer especially to look over the London musical comedy field and to make a choice for his own use. The Belle of Brittany was his selection. Mr. Daniels has to his credit a long list of successful parts. "Way back in 1887 he first placed Packingham Giltedge in Little Puck, a part in which he continued for seven years. None of his later successes have had such a run, but they have all had long careers.

ABELES.—Edward Abeles, late star of Brewster's Millions and The Goddess of Liberty, will have the title role in The Aviator, the new James Montgomery play which Cohan and Harris will produce early this Fall.

The Usher



Mr. Winter has been scolding again, this time at stated intervals in the pages of *Harper's Weekly*. As he scolds in delightful English, and as his mood of discontent is an old story now, nobody objects seriously.

Laurence Irving not long ago referred to Brieux and his plays in enthusiastic admiration. He described the French playwright's purpose as that of illuminating some of life's "dark places." Here was where Mr. Irving gave Mr. Winter an opening for one of his favorite protests.

"We do not want the 'dark places,'" he proclaims.

So continuously has Mr. Winter told his readers what we do not want that when he proceeds to tell us what we do want it is high time to sit up and take notice.

"We want the light places," he says. "We want beauty, nobility, grandeur, the heroism of human nature, the lovely attributes of human conduct, the incentive to hope, the diffusion of something like happiness, whether the persons presented are ancient heroes, or modern bod carriers, or both."

A modern bod carrier, illustrating beauty, nobility, grandeur and heroism, and diffusing happiness would doubtless be a thing of sweetness and beauty, but do we really hunger for him? And if Mr. Winter thinks we want him, as well as ancient heroes having the same delectable qualities and characteristics, then how can we want, too, Macbeth, Othello, Lear, Hamlet or any of the Shakespeare tragedies, which deal with the dark places, not the light places; that scarcely—in Mr. Winter's sense—diffuse anything like happiness; that reveal the unlovely attributes of human conduct, such as murder, cowardice, treachery, jealousy, remorse and ingratitude.

But Mr. Winter after all is not inconsistent. The trouble is that he does not want what the majority of his kind want, and that if the plain truth were spoken he does not know what he wants himself.

"This agitation to prevent children from appearing on the stage," said an old-time actor to THE USHER last week, "is one of those unaccountable and unreasonable hysterical phenomena that occasionally possess people who are morally alert to imagined abuses but woefully blind to the material evils that exist all around them."

"The iniquity of the white slave system was only recently revealed, and by a magazine writer. It has existed for years right under the noses of those who imagine they are doing a great reform work in fulminating against the employment of children on the stage."

"The simple truth is, the records will show that there are fewer stage children who transgress against the laws of morality than the sons of ministers. I have yet to learn of a case where the children of actors, with one historic exception, would not bear comparison with those of the clergy, and to their material advantage."

"The crime of John Wilkes Booth was a political one, engendered by passion and fanatical agitation. The annals of ordinary crimes are singularly free from acts committed by actors, and the children of actors are invariably respectful in their deportment, intelligent, well educated and serious. The standing of our old actor families, socially and artistically, is an honor to the profession."

"Joseph Jefferson went on the stage when he was an infant, and he became a distinguished writer and painter, as well as a great comedian, who had every attention shown him by men in the highest ranks, from a President of the United States down."

"It is almost axiomatic that a boy or girl who enters the profession in early youth grows up with a

serious view of life and an earnest ambition to gain the esteem of the world by living an exemplary life. I remember reading, a year or so ago, that at that time but one actor was serving a term in prison in this country for a serious crime."

"The children of the stage are seldom occupied in their professional duties over three hours a day, and it is simply absurd to have them come under the usual labor laws intended to protect the little ones from the abuses of factory and mining employers."

Edwin Hopkins, one of the judges of THE MINNION'S play contest, answers the editorial of the Rochester *Post-Express*, criticizing the selection of lists of plays and books:

The Rochesterian point of view is interesting, and an excellent example of a frequent situation in life, namely, "To ridicule that which is not well understood."

THE MINNION'S list is classed along with those of Dr. Eliot and Colonel Roosevelt—not bad company; but all such lists are declared profitless, since no two persons can agree upon them. No great intelligence was required to declare that no two persons can so agree, but in the case of THE MINNION'S list it is an agreement of a small multitude, which is a vastly different matter. An average of this sort proves many things in a most authoritative manner. It is an unusual list, since most lists of the "best" books, essays or poems are only the opinions of the individuals compiling them, while THE MINNION'S list is distinguished by its consensus value from the usual list, a fact overlooked by the gentleman in Rochester.

The fact that the compilation of such lists is an activity that engages the attention of so many, and of such persons of authority as Messrs. Eliot and Roosevelt, should invite mature consideration rather than hasty ridicule. The compilation of such lists springs from the very deep seated desire in humanity to count up its wealth, in this case its wealth of dramatic treasure, and to ascertain which of its coins are of the purest value. Incidentally, the determination of the most popular plays furnishes both a standard for the writer and an expedient whereby the philosopher may learn more of human nature by an examination of the works for which the greatest fondness is shown.

"Good and ample grounds are to be found for such lists, apparently unsuspected by the Rochesterian writer," continues Mr. Hopkins, who adds:

A further purpose of the compilation is to make known the relative popularity of the various plays. A knowledge of this sort would have saved the editor in question the assertion that The Christian was a success for only a season or two, when, as a matter of fact, it is still widely played and is one of the most popular plays of recent years.

The assertion is also made that "concerning the drama, there is a deep and woeful ignorance even in the camps of those who write critical articles for the stage." This may be true, but it is a condition no worse than that existing in Rochester.

Further, "a majority of writers who dub themselves dramatic critics would be hard put to, we dare say, to define the difference between farce and comedy and between tragedy and melodrama. Without such technical knowledge it would be impossible to compile a satisfactory list of even representative plays, to say nothing of assuming to pronounce judgment on the hundred 'best plays.'"

This is a terrible syllogism. If we cannot find any judges anywhere, we must perforce go unjudged, and all judgments are consequently valueless. There being no fixed boundary between the domain of farce and that of comedy, since they merge into each other, those who "dub themselves critics" will certainly be hard put to to define it, and thus to qualify for the "impossible" task of a list of even representative plays.

A comparison, however, of the general and the all-professional lists of the twenty-five leading plays in this week's MINNION will show our Rochester friend how little difference expert opinion makes when it comes to a broad consensus. In political life, an electorate of fools can be depended upon to choose wise rulers, since none will vote for another fool.

This contest was begun on April 16, which was not the "silly season," and I further wish to inform the gentleman that Summer in New York is not a "silly season." It is a tragedy. Trite editorial reference to the "silly season" should be discouraged in the interests of humanity.

The recent death of O. Henry, the writer of short stories, whose real name was William Sydney Porter, occurred at a time when he had started to write his first play, which remains uncompleted among his literary belongings.

With Franklin Adams he had a hand in a musical comedy produced in Chicago last season, entitled *Lo*, but he had never written anything else for the stage.

He furnished Paul Armstrong with the plot for *Alias Jimmy Valentine*, which the former elaborated from one of Henry's short stories, and it is understood that another playwright has worked some of the dead author's short story material into a play which is soon to be announced among next season's attractions.

THURLOW BERGEN.

Terkelson & Henry, San Francisco.

Thurlow Bergen, who recently appeared at the Lyric Theatre in the all-star revival of *Jim the Penman*, will go on tour in that piece next season. Following that he will act in the capacity of leading man for one of the Shubert stars, probably Marietta Oily. The real metropolitan recognition of Mr. Bergen's ability may be said to have begun only this year. He was seen during the Winter in *The Watcher*, in which his work pleased the critics. From *The Watcher* he became Marietta Oily's leading man in *The Whirlwind* and then appeared in *Jim the Penman*. Now that Mr. Bergen has won recognition as a thoroughly capable leading man, expectations are high for notable achievement.

A VALUABLE MANUSCRIPT.

The sale of the original manuscript of *The School for Scandal* brings up interesting facts as to Sheridan and his work. Aided by his father-in-law, Sheridan bought half the patent of Drury Lane Theatre in 1776 from Garrick, and soon afterward sent to William Chetwynd, the censor, submitting the manuscript of *The School for Scandal* for his "approbation."

The manuscript was nearly destroyed by fire on one occasion, having been sent to the binders in 1834 by Sir George Chetwynd, the examiner's grandson. The premises of Fairburn, the binder, were burned down and the narrow escape the manuscript had is shown by the marks of scorching on some of its 137 pages. Otherwise the document, in the Russia binding tooled with the Chetwynd arms, is complete.

It has been said that Sheridan was in such a hurry that he actually wrote portions of the play during its first performance. The state of the manuscript disproves this. The comedy is complete with epilogue and prologue as well.

Moreover, it is certain that the copy sold in London on June 17 is the identical copy sent for license, it having been found with many other manuscript plays among William Chetwynd's papers at his death in 1778. It contains Sheridan's alterations, notably the combining of the character part of Miss Verjuice with that of Lady Sneerwell.

WOMEN IN MASCULINE ROLES.

The portrayal of male roles by leading actresses was formerly more popular than it has been in recent years. Among the first to take male parts was Madame Malibran, who appeared as Count Bellino in *The Devil's Bridge* in 1827. Charlotte Cushman, the greatest actress this country has ever produced, was seen at the Park Theatre, New York, June 27, 1838, as Claude Melnotte in *The Lady of Lyons*. Her success possibly induced her to assume such other parts as Cardinal Wolsey, which she gave at Tripler Hall; Gossamer in *Brothers* at the same theatre; Patrick in *The Poor Soldier*, and as Romeo she appeared both in this country and London.

Another actress of that time who played male parts was Charlotte Crampton. Her favorite roles were Hamlet, Jack Sheppard, Maseppa, Richard III and Shylock. Adah Isaacs Menken made Maseppa almost a classic. Among the other actresses who appeared in male roles were Millie Sackett, Ellen Bateman, Madame Celeste, Kate Fisher, Anna Dickinson, Mrs. Thomas Hamblin, Mrs. W. G. Jones, Kate Raymond, Maggie Mitchell, Fannie Louise Buckingham, Laura Keane, Mrs. Macready, Mrs. F. B. Conway, Susan Denin, Fannie Herring, Louise Pomeroy and Mrs. Coleman Pope.

AN INNOVATION AT SMITH COLLEGE.

Among the new courses to be added at Smith College next year is one in the department of elocution taking up the interpretation of modern plays.

THE MATINEE GIRL

"BUT there is compensation," I suggested. "Oh, yes," returned Edwin Stevens, who had been reciting the uncertainties of the player's life, deploring the see-saw tendencies of its business side. "What is it?" "It is 'Sconset.'" His grim features relaxed. His tired eyes brightened. "Siasconset-by-the-Sea." His voice dwelt lovingly on the name. "You have visited it? Then you know." "Yes, I knew, as every visitor to 'Sconset knows, that as an engagement" under some managements is



A 'SCONSET COTTAGE.

Dr. Smith, Mrs. Dean, Mrs. E. Leroy Smith, Julia Dean and Claire Smith.

the dramatic heaven, so a Summer in this actors' colony on the Massachusetts coast is the dramatic Paradise.

Last Summer a critic who should have known better wrote out of his heart, and his ignorance, his belief that the actor could not be happy away from the city pavements, and that his alleged love of nature is a pose. That critic had never seen the actor sunning himself in his paradise.

"I am off to 'Sconset,'" is a phrase always accompanied by a smile of supreme enjoyment on the face of a Thespian. And there is reason, primarily this reason: At 'Sconset more than any other spot where actors assemble for rest, he escapes from the unrealities of the stage to the actualities of nature and of human nature. The stage is all but forgotten in June, July and August at 'Sconset. This because it is peopled by many of the aristocrats and the intellectuals of the profession. The aristocrats want to forget the grind of life and take their ease in the weather-beaten cottages on the cliffs. The intellectuals know that they should forget the stage to the better remember it and be effective in it when their season begins.

But there is a reason for the popularity of 'Sconset more appealing than this psychological one. It is the material and exhilarant one that living in the cottage city on the cliffs is equivalent to living thirty miles out at sea.

"Every afternoon at this time the breeze comes up," said a rosy hostess rocking in the hammock of her weathered shingle lodge to her pale guest from the hot city.

"Land or sea breeze?" asked the visitor.

The hostess, spending there her seventeenth Summer, looked indignant. "There is no land breeze," she answered. "There can't be." The tired visitor, sweeping the long cliff coast with her dust-worn eyes, saw that her hostess had spoken truly. The little dot of Nantucket Island, a speck of land that seemed in imminent danger of being engulfed by every romping giant wave, is of too slight area to contrive a land breeze. He who sets up his tent at Siasconset is from that moment until he takes the little steamer from Nantucket for the mainland and the resumption of the cares he had cast off, been steeped in ozone.

"Siasconset is a spot where I never feel that I have a body," said Isabel Irving. "It is the best preparation I know for the future life."

A wandering tribe of Indians, finding a green, well watered, well shaded nook, ordered their squaws to set up the wigwams and grunted their satisfaction in the guttural syllables, "Alabama! Here we rest!" In a later day other wandering tribes, of players, finding a rock walled beach, reached only after a long drive across the sand dunes from the Summer resort Nantucket, explored one of the weather-beaten old houses with the sign "To let" on it and said delightedly, "Here we rest."

Alice Fischer was one of these. Paying a visit to her friend, the playwright, Grace Furniss, in the Furniss Summer home, Sankaty Lodge, went on an exploring expedition down one of the narrow streets, emitting little shrieks of delight at sight of the quaint slant-roofed houses built by some of the old families who had wearied of crowded Nantucket and run over to secluded 'Sconset for their squantums (Indian for family picnics).

"How the boys and girls of the business would like this!" exclaimed energetic Miss Fischer. Her husband, William Harcourt, joined in her expedition and shared her enthusiasm.

They were worthy pioneers. That winter they proclaimed in the greenrooms of theatres, on tour and at street corner meetings with friends their discovery of a place of enchantment.

"Dress once a day and then only a little. Great place to wear out your old clothes. Fine place for golf links." From Mr. Harcourt.

"And the bathing, oh! And the air, oh, oh! And they'll let you keep your dogs at the neighborhood hotels—and your children." This afterthought from Miss Fischer.

The eyes of the listeners glowed. No trip across the sea to a Europe they knew so well that they had begun to tire of it. No continuous dress performance at a fashionable hotel. No brain fog from keeping up a country house and giving house parties after a hard season. Just life in a tiny weather-beaten house with pitched roofs and Indian traditions, a simple life, including sleeping under the eaves and hearing the forgotten music of rain on the roof. They would go. They did.

George Fawcett and his wife, Percy Haswell, led the exodus from the noise and the burning pavements of the metropolis. They took a cottage and played at keeping house. Henrietta Crossman followed them. Harry Woodruff took up the line of march. He brought a Japanese servant, and, inspired perhaps by the slant-eyed human enigma, built a Japanese house of his own, with the bedrooms downstairs and the living room and kitchen upstairs. Mary Shaw breathlessly caught a morning train from Boston and had tea that afternoon in Harry Woodruff's second-story sitting room with the other pioneers as welcoming guests.

Vincent Serrano, who has been making stage love to stage heroines for a decade, arrived late, explaining that he had never known real sleep until that tumble into the abyss of repose he had enjoyed in the room under the eaves, with the sea wind pouring in at the window and the sea singing its lulling chant.

Came Isabel Irving and her husband, William H. Thompson, long esteemed as the foremost character actor of America, and built a home so near the edge of the cliffs that all but the hardy occupants feared it would tumble down to the beach below. Mr. Thompson insisted on having an observatory built on the roof, and from this square tower to daily scan the sea. So he came to be known during the Summer months as "Captain Thompson," and their place as "The Captain's Cabin." Only one fact dimmed the lustre of their welcome. Miss Irving, having acquired fixed habits from her performances in society comedies, dressed twice a day, quite unconsciously changing her frock for dinner. But she was forgiven when she good-humoredly limited this idiosyncrasy to herself. She did not expect others to follow her singular example, not even when she gave her charming little dinners in the big square room where the flames blazed on dull or cold evenings in the fireplace, finished with overgrown pebbles gathered at the beach.

Frederick Perry, the young character actor, joined fortunes with the colony. Frank Westerton, the English actor who played Marcus Superbus in *The Sign of the Cross*, after Wilson Barrett, and who was stage director for David Belasco, came, bringing his bride for a simple honeymoon.

Joseph Kilgour arrived, accompanied by his wife, whom he called "Angel," because her name was "Angela," but whose smile was so sweet that the Siasconsetters believed her nickname had its origin in that smile, and fell to calling her "Angel" themselves.

Bronson Howard, whose fame had begun with *Shenandoah* and ended with *Kate*, the published drama written at Siasconset shortly before his death, came, saw and was conquered by the charm of 'Sconset's simplicity. He built a cottage and there he and his wife, the sister of Sir Charles Wyndham, the English comedian, spent many Summers.

Paul Gilmore, one of the handsomest of the young leading men, became a colonist. Fred Thorne, the veteran English actor, united his Summer fortunes with it, introducing the novelty of a sixteen-mile walk a day.

"I don't care for golf and I dislike sea bathing," he said, "so I saunter over to Nantucket and back for a little exercise." Nantucket is eight miles distant, and the sand dunes seriously impede walking, but the English actor characterizes his pedestrian feat as "just a little stroll," and adds "Everybody ought to do it." Sometimes on these jaunts he was accompanied by his clever daughter, the actress, Nellie Thorne.

To 'Sconset, too, came Julia Dean, the worthy niece of a distinguished actress, Julia Dean Hayne. Miss Dean took one of the primitive cottages which she named "Notanybath" because its builders had deemed the surf bathing sufficient and had made it a necessity. Among her guests were Donald Brian and the beautiful young woman who has since become Mrs. Brian.

Robert Hilliard, player of many romantic roles, absently gave Siasconset as his permanent address to the census taker, so much are his thoughts at home in the simple town by the sea. Nannette Comstock made the same mistake.

"There is only one thing I don't like about 'Sconset." An actor stopped his packing to look ruefully out at the waves breaking into white foam on the snowy beach.

"And that?"

"That is leaving it," was the firm answer. "I shall be homesick for it on the road this winter."

"Comfort yourself. It won't be 'Sconset, our 'Sconset, in the Winter. Instead of its 2,000 Summer population there will be thirty fishermen's families. And its Summer blue of sky and sea and white of beach and brown of dunes will be a bleak and endless monotone of gray."

THE MATINEE GIRL.

FRITZI SCHEFF IN TRILBY.

Although it has been announced that Fritzi Scheff would present *Madam Butterfly* on tour next season, it is understood that the project has been abandoned and that she will be the star of the operatic version of *Trilby*. Victor Herbert is composing the music to the libretto of Harry B. Smith, and the production will be by arrangement between the Messrs. Shubert, Miss Scheff's managers, and William A. Brady, who owns the dramatic rights for this country and intended to produce it in operatic form himself.

LAURENCE IRVING

Here is a characteristic portrait of Laurence Irving, who has announced his intention to revisit this country next season. He is now touring the English Provinces.

PLANS OF THE NEW THEATRE.

Speculation as to Next Season—What Will Be Done with *The Bluebird*—Plays New and Old to Be Used.

There has been a deal of speculation regarding the plans for the New Theatre's second season. Practically nothing has been given out that will furnish subscribers and prospective patrons with any definite idea of what is in store for them. There is an excellent reason for this—the director himself is not yet entirely clear on this important point.

It has been announced that Maeterlinck's *The Bluebird* will open the season. It is not to be acted by the regular New Theatre company, which is utterly unsuited to the peculiar requirements of the French poet's symbolic fairy play, but by a specially engaged cast.

The New Theatre authorities had a difficult task in negotiating successfully the American rights of *The Bluebird*. It was secured originally for this country several years ago by James K. Hackett, who failed to produce it, however, and who after holding it for three years allowed his license to lapse.

Then for a while nobody on this side of the Atlantic took the slightest interest in the play, although it was offered to several prominent managers. But when it was produced with triumphant success last season at the London Haymarket there ensued a mad rush for the long-neglected masterpiece, with the result that fabulous terms were demanded for an American contract. Finally, after prolonged preliminary negotiations the prize went to the New Theatre. It is to be given a sumptuous representation. Work on the scenery and costumes has been progressing for some time.

The policy of the New Theatre prohibits the possibility of a long run for *The Bluebird*, no matter how great may be the measure of its popular success there. It cannot be put in the repertoire and given at intervals throughout the season since that would involve the great expense of maintaining a large organization that could not be utilized in any other play. Accordingly, after a few weeks there it will be moved down intact to the Lyric Theatre to continue its New York run. After that is concluded it will go on a tour of the principal cities under the management of the Messrs. Shubert.

Meanwhile the New Theatre will proceed to its regular dramatic season, with a repertoire of plays—both new and old. Two or three of the most successful of the past season's productions will no doubt be retained. But while a number of dramatists have delivered or are writing plays that it is expected will figure in the programme, it is understood that few have yet been scheduled for production.

WHAT HAPPENED TEN YEARS AGO.

Charles R. Adams, a well-known tenor, of Boston, Mass., died on July 4. He was born in Charlestown, Mass., in 1834. Several singers who have won fame were taught by him.

The Casino Girl company, including George W. Lederer, Harry B. Smith, Mabel Gilman, R. A. Roberts, J. E. Sullivan, Cyril Scott and others, sailed for London to present that musical farce to British theatregoers. Part of the company could not be accommodated on steamers sailing from New York and had to book passage on a Boston steamer. The Casino Girl company was the first New York theatrical company to go to England by way of Boston, and for that reason a gathering of some 5,000 persons watched the embarkation of the record makers.

June seems to be the favorite month for presenting *The Mikado*. Ten years ago it was played at the Lenox Lyceum on June 18 by a company including R. E. Graham in the title part, Edwin A. Clark as Pooch-Bah, May Fiske as Yum-Yum and others. At the end of the month it was presented by the Montegriffo and Allen Opera company at Dietrich's Garden.

The Rounders, the Casino's success of the year before, was revived at the same theatre June 25 with Thomas Q. Seabrooke, Phillis Rankin, Joseph Herbert, Madge Lessing, Irene Bentley and others in the cast.

In the Louisiana Legislature a bill was passed which made it a misdemeanor for the manager of a circus or a theatre company to make false representations in advertising. Is it a dead letter, or has it been repealed?

The lessees of the various Hebrew theatres formed a trust ten years ago, and each, after subscribing \$5,000 to the organization, pledged himself not to employ union actors. Yet all these theatres now employ union actors.

STAGE EVENTS OF THE PAST

RECORD OF NOTABLE INCIDENTS CONNECTED WITH
NEW YORK THEATRES.

The Killing of Tom Sharpe by Edwin Kelly, the Minstrel, in 1867—Charles Mathews Horsewhipped on Broadway by Dolly Davenport—Charlotte Cushman's Salary of \$25 a Week in Her Early Days—A Remarkable Instance of Charity—English Barmides at Wallack's.

The history of the stage in New York is peculiarly rich in traditions. Many events have occurred in one way or another connected with local theatres that make interesting reading. It was not the home of the first theatre, but from an early date in national history it has been the field of theatrical undertakings and has exercised a dominating influence upon the stage elsewhere.

In this day of large salaries paid to players, it is surely interesting to recall that the first actress to receive \$200 a night was Mrs. Charles Gilfert. She played Lady Macbeth to Junius Brutus Booth's Macbeth in 1814. She came to this country in 1812 as Agnes Holman. Her last appearance was at the old Park Theatre in 1831 as Lady Constance in King John. She died in Philadelphia in abject poverty and was buried by subscription. Edwin Forrest in 1836 received \$500 a night during his engagement at this theatre—the Park.

The "History of the New York Stage" reveals an absorbing incident relating to the earliest appearance here of Charlotte Cushman. In September, 1836, the future great American actress applied to Thomas S. Hamblin, manager of the Bowery Theatre, for an engagement. Before deciding he insisted on seeing her rehearse, although she had come to him well recommended by his friend Barton of New Orleans. Hamblin entered into a three-year contract with her at a salary of \$25 a week for the first year, to increase \$10 a week each year. The engagement was to begin as soon as she could get a wardrobe for the characters she had rehearsed. For this Hamblin became responsible, deducting \$5 a week from her salary to pay it. She made her debut Sept. 12, 1836, as Lady Macbeth to the Macbeth of Hamblin. After a performance of Jane Shore she sang the song of "The Sea." After a few performances a rheumatic fever compelled her to retire.

The first American singer to appear in Italian opera in this country was Julia Wheatley, who sang in the opera of *Edwards and Christina*, May 15, 1835, at the National Theatre, corner of Leonard and Church streets.

General Washington was an occasional visitor to the John Street Theatre circa 1792, and his visits were always formal and ceremonial. Over the box that he was to occupy was the United States coat-of-arms. At the entrance of the theatre soldiers were posted, and four soldiers were generally placed in the gallery. Thomas Wignell, an English low comedian and the creator of the first stage Yankee Jonathan (in *Contrast*), attired in full dress of black, with his hair elaborately powdered in the fashion of the time, and holding two wax candles in silver candlesticks, was accustomed to receive the President at the box door and conduct him and his party to their seats.

Contrast, referred to above, was the first play by a native author produced in America. It was written by Royal Tyler and performed April 18, 1787, at the John Street Theatre.

The first ballet dancers and tight rope performers appeared at this theatre Feb. 3, 1792, with Alexandre Placide and Madame Placide. M. Placide was said to be a most graceful rope dancer and gymnast.

The leading lady of this playhouse was Mrs. Hallam, the wife of the manager. She was the only American in the company, but the favorite of the public about this time (1792) was Mrs. Morris, tall, handsome, reserved to mysteriousness, and so averse to being seen by daylight that she had a gate made from her lodgings in Maiden Lane to enable her to get to the theatre by running across John Street without walking round through Broadway and exposing herself to the gaze of the beaux. Needless to add, this is no longer the fashion.

A riot was caused in the theatre in February, 1797, by Mrs. Hallam accusing Mrs. Hodgkinson publicly on the stage of trying to force her to retire.

The first Hamlet in New York in point of quality was Thomas Abthorpe Cooper, who played the part Nov. 22, 1797, at the John Street Theatre. The original "Boy Hamlet" was John Howard Payne, the author of "Home, Sweet Home." He acted the part at seventeen at the Park in May, 1809. He enjoys the distinction of being the first Hamlet born in America.

The first circus performance in New York was given in 1811 at what was then called "The Collect," in Broome Street, just on the outskirts of the city. A woman passed a tambourine around for what the spectators chose to give. The troupe next took up its place on a lot at Prince Street and Broadway and gave the first ring performance.

Fanny Kemble appeared for the first time in America Sept. 18, 1832, in *Fazio*.

The first star engagement played in New York was commenced by Mrs. Merry, July 1, 1801. Her terms were \$100 a night, with a "clear half benefit."

Ticket speculation was not known in New York until Jenny Lind sang here in 1850. She was the first stage celebrity to travel in a private car, but T. Allston Brown, in his "History of the New York Stage," gives Madame Modjeska the honor of being the first actress to travel in a special car.

Those who would give the credit of inventing the "press agent" to Barnum and others will be surprised that this useful person dates back to 1829. The

first manager to employ a regular press agent was Charles Gilfert, of the old Bowery, at present the Thalia Theatre. The name of the pioneer press agent is not preserved, but he was employed to "write up" the merits of the theatre and such members of the company as Gilfert thought it to his interest to have advanced.

A remarkable instance of charity is recorded of Professor Anderson, the most popular magician of his day (the fifties). On Dec. 24 and on New Year's Eve, 1852, during his engagement at the Astor Place Opera House, he gave to the poor 1,000 five-pound loaves of bread and 1,000 fourteen-pound pieces of beef or mutton. One thousand tickets were distributed the day before, and on presentation each one received a loaf of bread and a piece of meat. But that was before the meat trust was organized.

Among the tragedies connected with the theatres of New York, first and foremost are the Astor Place riots. One of minor interest grew out of a dispute between rival minstrel managers over two well-known song-and-dance men, Deleahanty and Hengler. The parties to the tragedy were Sam Sharpley and Kelly and Leon. The victim was Thomas Sharpe, Sam Sharpley's brother, who was shot dead by Kelly in front of the old Fifth Avenue Theatre, on Twenty-fourth Street, adjoining the Fifth Avenue Hotel, afterward the Madison Square Theatre.

The men had attended a matinee performance Dec. 11, 1867, and met on the sidewalk in front of the theatre, where Sharpley called Leon a liar and the two men engaged in a fight. Edwin Kelly, Leon's partner, tried to make peace, but was set upon by Tom Sharpe and knocked down. He drew a pistol and killed his adversary while on the ground. Sharpley in return shot Kelly, who was, however, able to reach a drug store. Seeing that he was bleeding and battered, he returned to where Sharpe was lying and fired a final bullet into him. Kelly was acquitted and went to Australia, where he was keeping a sheep ranch and occasionally singing in comic opera at Sydney as late as 1894.

Many recall the name of Charles Mathews, a famous English comedian, but few know that he was severely horsewhipped in New York in 1858. After the death of his wife, the former Madame Vestris, he married Lizzie Weston Jackson Davenport. She had been divorced from an actor named A. H. Davenport, generally known as "Dolly" Davenport. Mathews slandered Davenport by accusing him of having sold his wife, and Davenport horsewhipped the comedian in the presence of an applauding crowd on Broadway. That ended Mathews' popularity in New York, though he and his wife returned and played at the Fifth Avenue Theatre in 1871.

At one time during Lester Wallack's management of the present Wallack's Theatre, a saloon was opened in the basement, and English barmides were in attendance. It proved popular, but as the stairway in the lobby connected the theatre with the barroom, the police interfered and put a stop to the practice.

It is evident that they knew something of realism and elaborate stage productions in 1840, for on July 4 of that year the *Pirates' Signal* was produced at the Bowery Theatre. This was the first "tank" or water drama ever presented in this country. A large body of water covered the whole of the immense stage during the last act, upon which a full-rigged ship, that came on in the upper entrance, sailed down to the footlights, turned and went up the stage and off at the upper entrance. Upon this ship the "business" of the scene took place. On July 20 of the same year another aquatic drama, called *Yankees in China*, was produced. Two full-rigged frigates, American and English, with their yards and decks crowded with men battering a fort, were the great features of the play. At this playhouse later on was given an equestrian performance entitled *The Battle of Waterloo*, in which fifty horses were introduced, 200 "supers" clothed in new and handsome uniforms, cannon, artillery, baggage wagons and moving magazines.

These spectacles seem to cast into the shade the most fantastic efforts of even Belasco.

ASMODEUS.

SENSATIONAL PREACHERS REBUKED.

In a letter to Rev. Charles H. Rust, pastor of the Second Baptist Church, Rochester, N. Y., upon which the preacher based a sermon on "The Theatre Party" recently and which was read from the pulpit, from Mildred Holland, who closed an engagement at the National Theatre in Rochester last week, the actress said concerning the morality of the stage:

"To the best of my knowledge I have never had an immoral woman in my company, and as far as I know the men associated with my company have always been straightforward, honest and upright, as well as clean, mentally and morally."

"I have found that the supposed temptations on the stage and its consequent immorality, as many people claim, are greatly exaggerated. For in all my experience on the stage, covering a great many years, both as a member of a company and at the head of my own company, I must confess that I have seen less of immoral actions among stage people than I have in private life."

NO ROYAL ROAD.

While Russian dancers are amazing the world with their art, it is interesting to make some note of the processes by which they attain proficiency. One of these dancers, Mlle. Karsavina, says that she began dancing at nine years of age, and for eight years she worked hard in the ballet school of St. Petersburg, which is maintained mainly by contributions from the Tsar's purse. At seventeen she went through the final examination, a very trying ordeal, and having passed, was drafted to one of the imperial theatres. At the age of thirty-seven, dancers at the imperial theatres are compelled to retire, and are granted pensions.

ONEROUS LAWS AS TO CHILDREN

MARC KLAW GIVES A FEW OF THE MORE OBJECTION-
ABLE DETAILS OF CERTAIN EXISTING STATUTES.

Laws in Louisiana and Massachusetts, for instance, Prevent Some of the Better Attractions from Appearing in Those States—The Stage Educates the Child for an Honorable Vocation—There is No Other Adequate School to This End—New York Has a Model Law.



Marc Klaw, of Klaw and Erlanger, is a consistent worker for more liberal laws as to stage children in States which have statutes embodying unreasonable restrictions. Although he is still abroad, Mr. Klaw is preparing for a campaign against objectionable statutes, and will actively engage in it on his return.

Relative to the Louisiana law, Mr. Klaw says: "When I first read the Louisiana law I was surprised at its idiocy."

"Something should be done to replace it with a more reasonable statute. It prevented several of our very best attractions from playing New Orleans last season, and it caused much annoyance to such actresses as Mrs. Fiske."

"If Louisiana must have a law upon this question I do not see why she should want to become stricter than New York, whose law is more reasonable. This matter of keeping children from the stage is foolish sentimentalism in most cases. For example, to say a child shall not dance till she is sixteen is absurd. Her muscles harden so that at sixteen she cannot learn to dance. For that reason America has produced no great dancers, and never will produce any until her child labor laws are changed and corrected."

"What the advocates of the application of the child labor law to the stage overlook is the fact that the stage is the only school of acting in existence. If a child aspires to become an actor or actress, that child must learn the rudiments of the stage upon the stage. We have few schools of acting. Hence, if we make actors we must start early in order to accomplish big results."

"The stage cannot hurt the child. Those who started early on it are players of character for the most part. The vicious of the stage are those who are imported, those who come late and who become blinded by the glare of the life which parasites picture for them."

"As I read the Louisiana bill, it was framed to save the child from factory work; to protect it from miserable, unfeeling parents; to give it education. The feature referring to the stage was grafted to it and was not intended by the framers of the bill. The great school of acting is the stage. If a child wishes to learn stage work it must go to the stage."

"In New York we have ideal law. Children under sixteen are not allowed on a stage where drinking and smoking is permitted. This clause was intended to protect the child from acrobatic and other work calculated to harm it; stage work in music halls. But the legitimate stage is not made to suffer by this law as it is made to suffer by the Louisiana and the Massachusetts laws."

"In effect, the spirit of the child labor law is good. Its danger lies in its drastic application. As it stands in Louisiana or Massachusetts it interferes with private business and the constitutional rights of the parent or guardian. It is a hardship, and for that reason those who favor it may lose its good features by insistence upon its bad clauses. I hope for its amendment, rather than for its repeal, and believe that such action must come sooner or later."

Managers in various States where the laws militate against stage children should prepare to cooperate with Mr. Klaw and others at once.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

C. W. Maxwell has resigned as manager of the Casino Theatre, at Washington, Pa., and will be associated with his brother, E. F. Maxwell, in the operation of the Maxwell-Hall Stock company and in the two companies presenting The Circus Clown, which are to be sent out in the Fall. C. W. Maxwell's resignation will take effect July 9.

Bert Beza and Bessie Lyle have been engaged for The Circus Clown, which is to be sent out next season by E. F. Maxwell.

Two companies will play George Barr McCutcheon's Beverly next season. The Eastern company will remain the same as last season, with Justina Wayne featured as Beverly Calhoun, Lawrence Ewart, Mortimer Martini, Hazel Harroun, Lillian Allen Devere, Charles G. Perley, Richard Lyons, and others who were so favorably received last season. The play will be mounted with new scenery, costumes and electrical effects. James Michaels will be the acting manager of the company and Charles Callahan the representative in advance. The opening date is at the Lyceum Theatre, Pittsburgh, Aug. 15. The Western Beverly company will open its second tour at Asbury Park, Aug. 28. The cast will be headed by Marguerite Snow as Beverly Calhoun. Miss Snow's most recent New York engagement was with Henry W. Savage's production of The Devil, at the Garden Theatre. Previously she had appeared in the title-role of The College Widow. During the Summer she is playing one of the leading roles with William Norris in My Cinderella Girl.

Maurice Kirby is said to have fore-sworn press agency for the more dignified title of author. His first production will be The Mollycoddle, a musical comedy, which will be placed on the stage by George M. Cohan.

The Wizar, a sensational act, billed as "the human streak," is to be seen in Chicago July 4. The act is now in rehearsal in Milwaukee, and Charles H. Doutrick has an option on its first appearance. Wizar slides a distance of 300 feet on a cable, making a straight stand and balance slide. Arriving at the end of the run, from a tower 100 feet high he dives into a tank of water 8 feet wide, 15 long and 4 deep. Wizar stands on a little car when the slide for life is made.

W. R. Dailey, a representative of Bert Levey, received a letter from the latter last Tuesday stating that he would leave San Francisco this week for Chicago. As many changes are likely in the vaudeville map of the Middle and Central West, his visit at this time bears particular significance.

Ellen Mortimer, who is leading woman for William Collier, playing in The Lucky Star, will be back in New York Aug. 1.

Louis Chevalier, besides being a dramatic actor of recognized ability, is rapidly developing as an author of one-act playlets. He has already written several good comedies, among these being one entitled In the Days of Old, which from its description bids fair to be one of next season's big hits on the big vaudeville time.

Roseman Bulger, the well-known newspaper writer on baseball topics, and the author of the successful vaudeville sketch, Swat Milligan, is now working upon another vaudeville vehicle which tells a war story. It is as yet unnamed, but Howard Lange, who appeared in The Climax, will be featured. The act is to be produced within four weeks on United time.

Prickett and Thielen have renewed their lease on the Star Theatre, at Elgin, Ill., for a term of five years, and will continue to operate it as a vaudeville and moving picture house.

Isabelle Miller, who is one of the few dramatic women in burlesque, has been re-engaged for the Rentz-Santley company for the third season. Owing to early rehearsals, Miss Miller has canceled her trip abroad this Summer.

William Rock, of the vaudeville team of Rock and Fulton, while driving in his touring car in Harlem last week, knocked down a day laborer. Mr. Rock did not know the identity of the man, who was removed to a hospital, so the dancer presented himself at the 125th Street

police precinct station and reported the accident.

A. G. Delamater and William Norris' attractions for the season of 1910-1911 will include Mr. Norris in the musical baseball farce, My Cinderella Girl, by Robert M. Baker and Richard Watson Tully, with music by William Frederick Peters, composer of The Mayor of Tokio and other scores. This attraction will remain at the Whitney Opera House, Chicago, where it is now playing, until September 3, when approximately three hundred performances will have been played in Chicago.

Haslam, who played the Maryland at Cumberland, Md., June 18-18, was seriously hurt while giving a free exhibition on the street June 17. He was to change from street attire to a bathing suit while in a huge ball that was to be rolled down one of the local streets. While hauling the ball to the starting point in a wagon the ball rolled out, and it was supposed that in doing so it became unfastened in some way, as when the exhibition was begun by Haslam it opened while he was inside, throwing him out, and he was cut up and bruised considerably, having to cancel the rest of his time and return to his home in Philadelphia.

John Keller, known as the "Mississippi Mocking Bird," and Professor Clarence Crogan, both of Meridian, Miss., have gone into vaudeville, their first performance being given at the Gem Theatre, Meridian, the latter part of last week. Professor Crogan, a blind pianist, is making his first appearance, while Mr. Keller has done some little work in vaudeville before. They have signed for a tour of the Orpheum Circuit.

The dramatization of The Trail of the Lonesome Pine, by John Fox, Jr., has been completed. The play will have a Broadway production in the early Fall.

Emma Francis, formerly soubrette with the Rogers Brothers, but lately in vaudeville, has been engaged by the Shuberts to play the part of Toine in The Belle of Brittany next season.

After a season's rest Kathryn Osterman will resume her starring tour in a new play specially written for her by a prominent American author.

Helen Darling will have the role of Consuelo in Havana with James T. Powers next season.

Truxton King, which George Barr McCutcheon has announced is the last of his series of Graustark novels, is being dramatized and will be produced with a popular star in the title-role next Spring.

Jessamine Woods, Marie Rostell, Bessie Campbell, La Petite Annabelle, Bertha L. Asay, Charles Harris, James Rafferty, Walter Davenport, and George W. Henderson have signed with Price's Popular Players in repertoire, under the management of John R. Price.

The Elite Theatre, at Gulfport, Miss., opened June 16 for the Summer season with vaudeville and moving pictures. The opening bill includes Ross, Ames and Goulet, The Ray Trio; Rose Durean, dramatic soprano; Hodges and Dorell, and Lucille Whitmore. Walter R. Brown, of the William Morris Circuit, is doing the booking.

In March a production of a new musical comedy by Harry B. Smith will be made in Chicago, in which William Norris will originate the stellar role.

Dan Russell and Marguerite Ray have signed to appear with The Broken Idol next season. The attraction goes out under the direction of W. F. Mann. Dan Russell will have the role originally played by Otis Harlan.

Dave Bechler is in charge of a vaudeville which plays at the Indian Exposition at Calgary, Can., June 30 till July 7, and at the Winnipeg Exposition from July 13 to 23. The entertainment consists of the Navassars' Band, Sam Watson's Farnyard Circus, the Heras Family and Alber's Polar Bears.

A small fire, which started from an open fireplace in Mrs. Louis James' house at Long Branch, N. J., last Thursday, was extinguished by the firemen before much damage was done.

Maude Adams' season of thirty-nine weeks closed in Spokane, Wash., Saturday night. Miss Adams' tour has been a huge success. She will return directly to New York and after a conference with

Charles Frohman in regard to her next season's appearance in Chanticleer will take her annual trip to Ireland.

Florence Modena has an offer to star in a four-act version of A Lesson in Reform, but will not give up her vaudeville plans for her new sketch.

Trixie Friganza was one of the entertainers at the White Rat banquet in Chicago last week.

Bertha Waltzinger is to return to the stage next season and will join Frank Daniels' company.

I. H. Herk, manager of the Empire Theatre, Chicago, was in New York last week, in consultation with prominent burlesque men.

Marion Russell is very busy these days attending to details for the production of Home Ties, her play, which will be presented by Byron Chandler. The Paul Scott Agency is engaging the people.

Isabel C. Jackson, supported by William J. Schiller, has just closed her Western tour in vaudeville in her sketch Hearts and Dollars. Miss Jackson intends remaining in New York for a time and may possibly play the Eastern circuits.

After a most successful season in vaudeville, Lottie Williams will enjoy a few weeks' rest at her newly purchased home at Freeport, L. I., prior to resuming her tour in August over the Orpheum circuit.

Anna Lee, who is supporting Harry D. Crosby in Back Home, was the first person to receive flowers over the new Portland Theatre footlights in Portland, Me.

Rose Melville, of Sis Hopkins fame, was secretly married to her leading man, Frank Minzey, at the Marble Collegiate Church, New York, June 12. Mr. and Mrs. Minzey are at their home in South Bend, Ind. They will both return to the stage next season.

Will A. Haas, business manager of Waite's attractions for five years in the New England States, and later press agent of the Bijou Theatres, Dubuque, Iowa, and Decatur, Ill., for Sigfried and Rosenthal, was recently appointed manager of the Theatre Beautiful, Waukegan, Ill. This suburban house is owned by M. Fleckies, of the Laemmle Motion Picture house in Chicago, and will play Sullivan and Considine acts, four in number, splitting week with Milwaukee and Chicago houses. Upon leaving Messrs. Sigfried and Rosenthal, the management, the newspaper editors of Decatur and the employees of five Decatur theatres presented Manager Haas with a gold watch and a diamond studded Elks' antler pin. Mrs. Haas and daughters, Vera and Wanda, are spending the hot months at their Summer home near East Dulague, Ill., where they have resided for the past seven Summers.

E. E. Meredith, who is operating a press bureau in Chicago, is planning to spend the month of July at his home in West Virginia and with various circuses.

Ina Claire jumped into the limelight at St. Louis last week when she saved a girl from ending her life. Miss Claire was riding from her hotel to Marion's Park and noticed a girl opposite her on the car drinking something from a small vial. A moment later the girl showed signs of being overcome and Miss Claire took the bottle away from her before she could take enough of the liquid to cause death, but not until the girl was in a serious way. She was taken to the hospital, where late reports indicate recovery.

Florence Sinnott, who has been playing Julie Day in A Knight for a Day this season, has returned to the city after closing with that company. Her sister, Lillian Sinnott, who has taken engagement with the Indianapolis Stock company, has made quite a success with that organization in Mrs. Dane's Defence.

Mrs. A. Baldwin Sloane, wife of the composer, was a passenger on the Meuretania, which left New York June 22.

In the face of the complaints of London managers regarding the poor business at the theatres since the death of the late King, it is encouraging to note that the two American attractions now on view in the British capital have apparently weathered the slump successfully. Alas Jimmy Valentine is admittedly playing to the best business of any drama now in London, and The Dawn of

a To-morrow, in which Gertrude Elliott has scored a great personal hit, has overcome the difficulties that attended its early English career, and, having moved from the Garrick to the Duke of York's Theatre, is now to be reckoned among the very few plays of American origin that have scored popular successes on the other side.

Mrs. Frances Younge, formerly with The County Chairman, Brown of Harvard and The Man of the Hour, writes from London of her good luck in securing an engagement with Emile Hoch to play Mrs. Halcomb in his sketch, Mille Ricci, which opened at the Holborn Empire June 13.

A. Romaine Callender, who was seen last season with Ethel Barrymore, has been engaged to support William Glette.

Wallace Sackett, who was press agent in advance of Sallie Fisher and George Parsons in The Goddess of Liberty, will be identified with the Consolidated Fireworks of America for the Summer.

Members of the Pleiades Club attended the performance of Seven Days at the Astor Theatre in honor of Lucille La Verne, who is a member of the club.

The engagement is announced of Eileen Anglin, sister of Margaret Anglin, to Lieutenant Charles Thomas Hutchins, U. S. N., son of Rear Admiral Hutchins. The wedding, it is announced, will occur next month. Miss Anglin is herself a member of the profession, having appeared with Lawrence D'Ossay and Cecilia Loftus in The Lancers.

Joe Paige Smith is to do the booking for Roy McCordie's sketch, which is based upon his Mr. and Mrs. Jarr stories. Mabel Rowland and company are to present the offering.

Mark Leuscher, general press representative of the Orpheum Circuit, and Louis F. Werba have joined in partnership to exploit Mlle. Polaire.

Morrison's Theatre, at Rockaway Beach, has opened its regular Summer season.

De Witt, Burns and Torrence will shortly sail for Europe, having been booked for a tour of the halls on the Continent by H. B. Marinelli, Inc.

Barnes and Crawford sailed for Europe last Wednesday, June 29.

Loney Haskell has signed for a tour of the Orpheum Circuit, opening next Winter.

It is now definitely settled that Cliff Gordon and Bobby North will send their burlesque attractions over the Western Wheel next season.

Eugene Walter, who has recently recovered from an attack of pneumonia, has gone to St. Louis. His wife, Charlotte Walker, is playing a stock engagement in that city.

Victor Moore, under the management of Fraser and Lederer, will open Aug. 22 in The Darling Doctor.

Katherine Gemmill opened as prima donna with Flynn's Musical Comedy company at Lake Massabesic, N. H., June 20. The opening opera was The Three Cloaks.

Bessie Graham has again signed with James T. Powers to play an important role in Havana next season. She was with the comedian-star all last season.

Rumor has it that L. N. Scott, owner of the Metropolitan Opera House of St. Paul, Minn., is to build a new theatre in Duluth. Mr. Scott is manager of the Metropolitan Theatres in St. Paul and Minneapolis.

Perry S. Golden has been engaged by Gus Hothner and Robert Campbell to play the light comedy role of Edward Worthington Swinger in George Ade's farcical comedy, Just Out of College, which will begin a long tour Aug. 22. Samuel Ronan has been engaged to play Silvers Mason.

Forty delegates from several aero clubs scattered all over the United States were the guests of Frank Moulan at the performance of The Arcadians at the Knickerbocker Theatre last Thursday night, June 23.

Jack Mason will take charge of the Rentz-Santley burlesque company next season, he having an interest in that production.

END OF THE PLAY CONTEST

Aida Rivers Names the Winning List—It Included Twenty-one of the Twenty-five Named by "Mirror" Readers—Adelle Leonard and Sheldon Kinnecom Tied for Second Place—A Complete Analysis.

Following is the list which the readers of THE DRAMATIC MIRROR have decided by the law of average to be the twenty-five most frequently acted plays:

East Lynne, The Ticket-of-Leave Man, Rip Van Winkle, In Old Kentucky, The Two Orphans, The Silver King, Monte Cristo, The Lady of Lyons, Camille, The School for Scandal, Ten Nights in a Barroom, Peck's Bad Boy, The Old Homestead, Jerry the Tramp, The Christian, Charley's Aunt, Hazel Kirke, The Octoroon, 'Way Down East, The Rivals, Faust, Kathleen Mavourneen, Dr. Jekyll and Mr. Hyde, Under Two Flags.

THE MIRROR takes pleasure in announcing the name of the winner of the competition:

Aida Rivers, whose list contained twenty-one of the plays which, by consensus of opinion, the readers of THE MIRROR have decided to be the twenty-five most frequently acted in America.

Miss Rivers is a popular actress, now leading lady of the Paul Burns Stock company at McKeesport, Pa., and for several seasons was with Robert Mantell's Shakespearean company.

Her list, published June 11, was as follows: Uncle Tom's Cabin, East Lynne, The Two Orphans, Ten Nights in a Barroom, Camille, Monte Cristo, Rip Van Winkle, The Old Homestead, Faust, Hazel Kirke, 'Way Down East, Lady of Lyons, Charley's Aunt, In Old Kentucky, The Christian, The Private Secretary, The Colleen Bawn, Peck's Bad Boy, Trilby, The Rivals, The Silver King, The School for Scandal, Ingomar, Jerry the Tramp, and Dr. Jekyll and Mr. Hyde.

Miss Rivers failed to name The Octoroon, Kathleen Mavourneen, Under Two Flags, and The Ticket-of-Leave Man, while she included unnecessarily The Private Secretary, The Colleen Bawn, Trilby, and Ingomar.

Miss Rivers, however, had very little the advantage of two other contestants who name twenty plays each, trying for second place.

Adelle Leonard, of 175 Lexington Avenue, New York, who is also a well-known actress, and who recently appeared in Sudermann's Lonely Lives at the Hackett Theatre, named twenty plays, including unnecessarily The Colleen Bawn, Captain Rackett, Oliver Twist, Damon and Pythias, and Richelieu, and failing to name In Old Kentucky, The Christian, Charley's Aunt, The Octoroon, and Under Two Flags.

Sheldon Kinnecom, of 32 Battery Street, Providence, R. I., who stated in sending in his list, which was published in THE MIRROR of June 25, that he was an actor more than twenty-five years ago, also named twenty plays. In his list he included, to its detriment, The Banker's Daughter, The County Fair, London Assurance, M'iss, and The Streets of New York, while he failed to name In Old Kentucky, Jerry the Tramp, The Christian, Charley's Aunt, and Kathleen Mavourneen.

An interesting feature of these leading lists is that the imperfections are all in the plays toward the bottom, as each of the three leaders has picked the first dozen plays and with one exception the first seventeen of the consensus list. It is also to be noted that they are experienced players, whose lists were selected with care and appreciation.

So close was the contest, however, the following seven contestants named nineteen plays each, a difference of only two plays from the highest score:

John B. Atwell, of 1531 Broadway, New York, who is a veteran actor and agent and who has taken a great interest in the competition.

Frank Lea Short, president of the American Dramatic Guild.

Charles S. Mereness, Jr., of Lowell, N. J.

Whitney Collins, of the Sherman Stock company, Terre Haute, Ind.

Rosa Marston, care THE MIRROR.

Arthur Denvir, 321 West Forty-fifth Street, author and producer.

R. H. Smarr, Vicksburg, Miss.

Whether Messrs. Smarr and Mereness are professionals we are unable to say, but, if not, they are the only persons out-

side of the profession who came within striking distance.

Owing to the numerous opinions expressed, to the effect that only professionals should be allowed to take part in the contest, the judges decided to make up a special list and for that purpose canvassed the replies carefully and set aside the votes of all those who were known personally to be professionals or whose letters indicated the fact. These amounted to about one-third of the replies received. The votes of the professionals were counted separately and two lists prepared; one which may be termed the general list, including both professional and lay votes combined, and the other the all-professional list, in which only the votes of the professionals were included.

The result disproved the fears of our correspondents. The general list and the all-professional list differ in only two particulars, the general list containing The Christian and The Rivals, which in the all-professional list are displaced by The Arabian Nights and The Colleen Bawn. The order of the plays in the all-professional list, however, is regarded by the judges as being considerably nearer their respective degrees of popularity than that of the general list.

The two lists are as follows:

THE GENERAL LIST.

East Lynne, Uncle Tom's Cabin, Rip Van Winkle, The Two Orphans, Monte Cristo, Ten Nights in a Barroom, The Old Homestead, Hazel Kirke, 'Way Down East, Faust, Dr. Jekyll and Mr. Hyde, In Old Kentucky, The Silver King, The Lady of Lyons, The School for Scandal, Peck's Bad Boy, Jerry the Tramp, The Christian, Charley's Aunt, The Octoroon, The Rivals, Kathleen Mavourneen, Under Two Flags, The Ticket-of-Leave Man.

THE ALL-PROFESSIONAL LIST.

Uncle Tom's Cabin, East Lynne, Rip Van Winkle, Ten Nights in a Barroom, Monte Cristo, Camille, The Two Orphans, Hazel Kirke, Faust, Dr. Jekyll and Mr. Hyde, 'Way Down East, The Old Homestead, Jerry the Tramp, Peck's Bad Boy, Kathleen Mavourneen, The Silver King, In Old Kentucky, The Octoroon, The Lady of Lyons, The School for Scandal, The Ticket-of-Leave Man, The Arabian Nights, Charley's Aunt, Under Two Flags, The Colleen Bawn.

The following thirty-five plays, a continuation of the general list, are given in the order of their popularity, according to the votes received, and they serve to show the order of the sixty leading plays considered as they finally finished:

Ingomar, Trilby, The Private Secretary, The Colleen Bawn, Fanchon the Cricket, David Garrick, The Arabian Nights, The Streets of New York, Richelieu, The Bella, Ben-Hur, The Lion and the Mouse, Human Hearts, Sapho, The Music Master, Under Southern Skies, The Banker's Daughter, Carmen, Shore Acres, Oliver Twist, Caste, Lady Audley's Secret, M'iss, Arizona, The Shaughraun, She Stoops to Conquer, The Charity Ball, The Little Minister, Jim the Penman, The County Fair, Muldoon's Picnic, Frou Frou, The Lost Paradise, Dora Thorne, The Danites.

There was so little difference between the general list and the all-professional list that in the sixty leading plays in the all-professional list fifty-five are to be found in the general list, the all-professional list including My Partner, Damon and Pythias, Jason Joskins or The Inventor, Captain Rackett, and Jane, instead of The Lion and the Mouse, The Music Master, The Little Minister, Jim the Penman, and The County Fair, which appear in the general list.

The steps between the adjacent plays are very slight, so that in drawing the line at twenty-five the plays in the lower part of the list have but little advantage over those in the beginning of the supplementary list. Following the list of sixty are a number of others which are but little less infrequently acted than those mentioned before them. Continuing the list up to the first 100, it is in the following order:

Don Caesar de Bazan, Davy Crockett, London Assurance, The White Slave, Leah the Forsaken, Kerry Gow, Our American Cousin, Sis Hopkins, The Virginian, Paid in Full, A Texas Steer, Shenandoah, Sherlock Holmes, Kit the Arkansas Traveler, Men and Women, Our Boys, The Three Musketeers, The Heart of Maryland, A Bunch of Keys, A Scrap of Paper, The Corsican Brothers, Held by the Enemy, Lights of London, The Pearl of Savoy, Under the Gas Light, Mabel Heath, Moths, The Middleman, Divorcées, Alabama, Rosedale, Adrienne Lecouvreur, Diplomacy, The Wife, The Man of Mystery.

There is, however, a great difference between the plays at the head and the foot of each division of the lists. The first seven plays, which are identical in both the general and all-professional lists, received from 90 to 70 per cent. of the whole vote in the general list and from 100 to 90 per cent. in the all-professional list, these seven thus being very decisively in the lead. The plays at the bottom of the lists of twenty-five received 33 per cent. of the votes in the all-professional list and 25 per cent. in the general list, while those at the bottom of the lists of sixty received only about 10 per cent. of the votes in each case, while at the bottom of the list of 100 the final plays only received about 3 or 4 per cent. of the votes.

Some idea, however, of the enormous popularity of these plays can be gained when it is remembered that big successes like Adonis, Michael Strogoff, Dora, Saved, Tempest and Sunshine, Led Astray, The Princess of Patcha, The Devil, Little Lord Fauntleroy, Arrah-na-Pogue and the great successes of Sardou, Fitch and other prominent dramatists are not mentioned in the leading lists.

All these plays have made fortunes and the ones at the head have enjoyed a degree of popularity difficult to realize.

In the general list the first thirteen plays mentioned received from 90 to 50 per cent. of the votes, while in the all-professional list the 50 per cent. line cannot be drawn until eighteen of the plays are included, showing a much less scattering vote. In this list, in fact, both Uncle Tom's Cabin and East Lynne were tied for the first position, no one failing to include them, but the general impression was in favor of Uncle Tom's Cabin, for America at least.

An average of this kind works itself out with such precision and certainty that it is but slightly affected by non-expert opinion. While the non-expert vote will be much more scattering, as was the case in this contest, the scattering shots neutralized each other, and leave the general result practically the same.

When, however, the contestants finish as closely as they did in this case, the change of even two items in the winning lists would change the winners.

On the basis of the all-professional list the winners would have been as follows:

Arthur Denvir and Frank Lea Short tied for first place with twenty-one votes each, the same number by which Miss Rivers won the contest.

Miss Rivers, Miss Leonard, and John B. Atwell tied for second place with twenty votes each, and Sheldon Kinnecom, Charles S. Mereness, Jr., and Whitney Collins tied for third place with nineteen named.

An interesting comparison may be drawn between the result of the contest and the result shown by the consensus of opinions of the five professionals first compiled by Mr. Hopkins, as published in THE MIRROR on April 16.

The comparison speaks well for the acumen of the original actors. Omitting Hamlet from their lists, as the plays of Shakespeare were subsequently excluded from the competition, it is as follows:

ORIGINAL TEN. Uncle Tom's Cabin, Ten Nights in a Barroom, East Lynne, Camille, The Two Orphans, Rip Van Winkle, Jerry the Tramp, Hazel Kirke, The Colleen Bawn, Faust. FIRST TEN OF ALL-PROFESSIONAL LIST. Uncle Tom's Cabin, East Lynne, Rip Van Winkle, Ten Nights in a Barroom, Monte Cristo, Camille, The Two Orphans, Hazel Kirke, Faust, Dr. Jekyll and Mr. Hyde.

Eight of the ten are the same in each case, and all of the original ten are to be found in the all-professional twenty-five, while of the seven plays which the contest has shown to be decisively in the lead, both on the general and all-professional lists—that is,

Uncle Tom's Cabin, East Lynne, Rip Van Winkle, Ten Nights in a Barroom,

Monte Cristo, Camille,

The Two Orphans—

all but Monte Cristo are in the original ten, and it followed as the eleventh, while Hazel Kirke and Faust, which are nearest the leading seven, are both on the original list of ten.

This comparison, with the fact of the great likeness between the general and all-professional lists, the first three, the first seven and the first twelve of the two lists being identical, the first twelve receiving 60 and 75 per cent. of the votes, respectively, in each list, demonstrates conclusively that the purpose of the competition has been reached, the naming of the most frequently acted plays.

With these examples in view it only remains for the contemporary playwright to surpass them. He has, ready to hand, an invaluable index of what the public really want.

And the list demonstrates also, very clearly, that Dion Boucicault, who was the most prolific of American playwrights, if not of all the English speaking writers who ever wrote plays, is still the most popular American dramatist, five of his works being mentioned in the all-professional list—Rip Van Winkle, third; Jerry the Tramp, thirteenth (his version being called Inshavogue); Kathleen Mavourneen, fifteenth; The Octoroon, eighteenth, and The Colleen Bawn, twenty-fifth.

It may also be remarked, to those who regard popularity as an indication of lack of merit, that of the twenty-five plays in the general list fifteen are mentioned in Mr. Herrick's original list of the 100 best plays.

CHANNING POLLOCK,
MARGARET ANGLIN,
EDWIN HOPKINS,
FREDERICK F. SCHRAEDER,
HOWARD HERRICK,
Judges.

Standish vs. Lawrence.

The controversy between these redoubtable representatives of the New York as against the road actor is now capable of resolution.

Mr. Standish loses his bet that his list would be five plays nearer the winning list than Mr. Lawrence's. Mr. Standish picked sixteen winners out of a possible twenty-five and Mr. Lawrence fourteen out of a similarly possible twenty-five. Giving them the benefit of the professional doubt, however, Mr. Standish picked seventeen and Mr. Lawrence fifteen of the all-professional list.

Mr. Standish's list was only two plays, not five, nearer the winning list than that of Mr. Lawrence, but, as the votes went, neither of the honorable contestants were pressing the leaders to any marked degree.

In fact, fully half of the voters did almost as well, as scores of from twelve to fifteen were the usual order, while no contestant failed to name less than five, except one, who named but three.

Had Messrs. Standish and Lawrence combined their lists, instead of arguing the matter, they would have tied for second place, since they agree upon twelve plays and named five and three others respectively. By way of consolation it may be observed that ten of the twelve plays they agreed upon are the first ten of the all-professional list.

In view of these results, do not Messrs. Lawrence and Standish owe the judges and the leading contestants a dinner?

As to Honky Tonk.

George A. Lawrence writes: "If Mr. Bookworm will take his nose out of his book for a time he will find out what a honky tonk is. It is not a small town at all, but a thing that is only found in the largest cities. It is at the very bottom of the theatrical scale, and the burlesque show is vastly more respectable. To be exact, a honky tonk is a small resort where acts are given on a stage while the audience is served with beer and other drinks. An ordinary deacon in a small town would lose his position if he was seen emerging from such an institution. Coney Island is full of honky tonks, known as music halls. Where the word originated nobody knows, but Bookworm has evidently got it confused with tank, which is a slang term for the small town which the road actor encounters."

TWO NEW DEBUSSY OPERAS.

Edgar Allan Poe's short stories, "The Fall of the House of Usher" and "The Devil in the Belfry" are the basis of two operas which Claude Debussy is writing. Mr. Debussy will visit this country in 1911, bringing with him the completed operas.

FRIARS DINE THEIR ABBOT.

Notable Dinner to John W. Rumsey at the Hotel Astor.

A large crowd attended the jubilee dinner given by the Friars Club to its Abbot, John W. Rumsey, who was recently re-elected as the head of this popular club of theatrical newspaper men and their friends.

The dinner took place at the Hotel Astor Thursday evening and proved a merry affair. Among the speakers was Colonel Henry W. Watterson, who came all the way from Louisville to attend the event. He is a member of the Friars. Other speakers were Renold Wolf, who introduced the guest of honor in a humorous speech, and Augustus Thomas, J. M. Fitzgerald, De Wolf Hopper, Daniel Frohman and W. D. Coxe.

On behalf of the members of the club, Mr. A. L. Jacobs presented Mr. Rumsey with a silver loving cup, and Mr. Rumsey in turn expressed the appreciation of his fraters to the official cartoonist of the Friars, Ryan Walker, by presenting him with a gold watch and seal.

The dinner was presided over by Edward E. Pidgeon, as dean of the Friars. After the formal speechmaking an interesting entertainment was provided on the improvised stage in the dining room by Raymond Hitchcock, Paula Edwards, Nellie V. Nichols, Julius Tannen, George Evans, William Rock and others.

The prosperous condition of the Friars was shown by a statement that the club has \$10,000 in the treasury and \$50,000 subscribed toward a new home. Last November the club was \$22,000 in debt and members were mysteriously dropping out. The regeneration, it was pointed out, was due to the efforts of Mr. Rumsey and a combination of live spirits within the organization, who nursed it through the ill of infancy. Mr. Rumsey was enthusiastically welcomed by the diners.

FRANK B. CARR DEAD.

Frank B. Carr, for many years a well-known burlesque manager, and at one time a variety performer, was found dead in the North River, off Thirty-eighth Street, New York city, last Tuesday afternoon, June 21. It is the general belief that he had committed suicide, as a couple of years ago he endeavored to end his life by cutting his throat while in Chicago. He was removed to a hospital at that time, and after a long struggle between life and death he recovered.

Mr. Carr at one time was the lessee and manager of the Third Avenue Theatre in this city, and of the Unique Theatre, in the eastern district of Brooklyn. He was also manager of burlesque road attractions. For years he prospered, but after the Williamsburg Bridge was built and a large section of buildings in the vicinity of his Unique Theatre were razed, his fortunes began to wane, and of late years he traveled a hard road. James H. Curtin, president of the Empire Circuit (Western Wheel), stood by him when he tried to take his life before and for the time being placed him upon his feet.

The deceased is survived by his mother, who lives in Haverhill, Mass., and a letter from her was found upon his person. His former wife, Winnie Richards, who divorced him some years ago, also survives him. He was a Mason in high standing and was popular with those with whom he did business. He was about fifty years of age.

FREDERICK WARDE TO ACT AGAIN.

Frederick Warde will return to the stage next season in his own version of Shakespeare's tragedy, Timon of Athens. Mr. Warde has spent the last five years in lecturing about Shakespeare before schools and colleges. Timon of Athens is one of the few Shakespeare plays that have not been often played. It was produced at the Franklin Theatre, New York, on April 8, 1830. Years ago a production was made in London and ran for forty days, which in those times was considered a phenomenal run. The scenery and costumes for Mr. Warde's production will be designed from the best Greek authorities. His tour will commence in the South and West, where he has a strong personal following, and later he will visit Eastern cities.

NEW ENGLISH SINGER APPEARS.

Florence Troy, an English character singing comedienne, was due to make her first appearance in America at the New Brighton Theatre yesterday, June 27. It is possible that she may be seen in musical comedy next Fall.

ADOLF PHILIPP BUSY.

Besides the three musical plays which Adolf Philipp is preparing for the English stage next season, he will produce an original modern drama called The Bank Cashier for which he is negotiating with an American actor to play the title role.

Alma, Wo Wohnt Du? will be presented in Berlin in November by a German company which Mr. Philipp will send over from this country. Negotiations are pending between Marguerite Sylva and Mr. Philipp for the prima donna's appearance in London next year as Alma in the English version of Alma, Wo Wohnt Du?

Therese, Don't Be Angry, the first of the Adolf Philipp English musical productions, will have its premiere in Chicago in October. Jerome Remick has secured the publication rights of the music.

Louise Barthels has been engaged by Mr. Philipp as the prima donna at Philipp's own theatre in New York and will be seen as Therese in the German production of Therese, Sei Nicht Base, which opens Monday, Sept. 5. Willy Frey will also be an important member of the organization. Several important European engagements have been made for this company. Adolf Philipp himself will have a leading part in the German Therese.

DELLA CLARKE IN THE WHITE SQUAW.

Beyond a doubt one of the surprises of the past season has been the success of that new romantic drama, The White Squaw, which, under the direction of Louis F. Werba, served to introduce a heretofore comparatively unknown authoress and star, Della Clarke. In the face of what has been considered a very disastrous season, Miss Clarke has played forty-five weeks, and is now on the Pacific Coast, where she expects to play the greater part of the Summer. Few stars have left a better impression than has Miss Clarke and her clean, wholesome drama of the Michigan woods in 1820. She attributes her success to the fact that she selected a new theme, a new locale, which necessarily brings new characters to the stage, making what the critics have termed a unique drama, which holds the attention of the audience from the first time to the final curtain.

DEATH OF CHARLES WELLS.

Charles Wells, a well-known actor, died suddenly of paralysis of the heart, superinduced by acute indigestion, in Parkersburg, W. Va., on Sunday, June 12, at 5 p.m., aged 56. For some time he had been playing in vaudeville with an act, supported by his wife and Walter J. Brooks, and they arrived in Parkersburg Sunday afternoon at 4 o'clock, to open Monday. Mr. Wells had not been feeling well for forty-eight hours and a doctor who was called diagnosed the case as acute indigestion. Just after reaching his room in the Palace Hotel he sat down to smoke a pipe and was found a few minutes later by his wife and Mr. Brooks in an unconscious condition. He died almost before a doctor could be summoned. Mr. Wells was especially good in delineating negro, Chinese and Irish characters. He is survived by a widow and one brother, supposed to be in Chicago.

ELTINGE TO TOUR THE WEST.

Julian Eltinge will begin a tour of the West at the head of a special company of vaudeville artists, under the direction of Rogers, Leonhardt and Curtiss, Aug. 1. The acts have been carefully selected, so that outside of Mr. Eltinge all of the members will be new to the West. Among the most prominent of the feature acts that have been placed under contract for this transcontinental tour are the Five Columbians, featuring La Marilyn in her dancing and vocal imitations of Fritz Scheff, Adeline Genée, and Bessie McCoy; Riccoboni's horses; Middleton and Spellmeyer in their comedy playlet, A Texas Wooing, and Almont and Dumont.

ADELE RITCHIE BANKRUPT.

Adele Ritchie filed a petition in bankruptcy in the United States District Court last Wednesday, June 22, stating that her liabilities amount to \$15,249.65 and her assets \$250, which she claims is exempt because of its consisting of personal wearing apparel. Over five hundred dollars is stated to be due Otto Sarony, the photographer, while several hundred dollars is due for clothing, jewelry and borrowed money. Miss Ritchie's home is at Pelham, N. Y., where she also owes several bills for food and household goods.

E. D. PRICE SAILS.

E. D. Price sailed on the Noordam June 21 in the interest of Frederic Thompson, with whose managerial staff he has been associated for the past year. His trip is for the purpose of acquiring new plays for the coming season.

Cathrine Countess (Mrs. Price) was also a passenger on the Noordam. She will spend two months in London and Paris and on the continent. Miss Countess' second season at the Majestic Theatre, Grand Rapids, Mich., entirely under her own personal direction, showed such successful results that she is to return there again next April. Miss Countess has gained much popularity in Grand Rapids, and her farewell aroused an enthusiastic demonstration.

At the close of The Frisky Mrs. Johnson, the curtain went up and the audience joined the players in singing "Auld Lang Syne." There were speeches and dozens of floral offerings. In September next Miss Countess will be starred by a New York producing firm.

BERTHA WALTZINGER RETURNS.

Bertha Waltzinger has been engaged for the role of Madame Poquelin with Frank Daniels in The Belle of Brittany next season. Bertha Waltzinger was formerly prima donna with Frank Daniels and De Wolf Hopper, but retired from the stage upon her marriage to George C. Boniface, Jr. Mr. Boniface's continued ill health has made it necessary for Miss Waltzinger to return to the stage. While playing in Marcelle some two years ago Mr. Boniface was attacked with rheumatism, which resulted in crippling his feet and knees. Since that time he has made his home at Madison, Wis., but is at present at Prairie du Chien, Wis., at the Rathburn Sanitarium, where he is taking the baths in the hope of relieving his condition. He hopes in a few weeks to be able to return to work. In the meantime Mr. Boniface would be pleased to hear from his friends.

A CIRCUSMAN'S PHILOSOPHY.

A man running a stand at the Ringling show grounds in Milwaukee last week pursued a kid who had seized a bottle of pop and led him back to the stand to replace it. The standkeeper was intent upon humiliating the youngster. The crowd sympathized with the thief. Some one kicked the man who had the stand in the mouth. A circusman who witnessed it all observed: "That fellow running the stand is no showman. A showman must take the worst of it and smile. He was not satisfied to let a kid get a bottle of pop, and as a result his teeth are loose. I would rather lose a nickel than spend a ten spot with a dentist."

NEW PLAY FOR FIGMAN.

John Cort announces that he will present Max Figman again the coming season in Mary Jane's Pa, with Helen Lackaye and practically the same supporting company. Figman will open his season at the Globe Theatre, Boston, Labor Day, for an extended engagement, after which he will be seen in a few of the smaller cities throughout New England and in the principal cities in the East until the first of the year, when Mr. Cort will present him in a new play entitled Never Say Die, an adaptation from the French, in which he will be given a metropolitan hearing.

FOR MISS ANGLIN'S COMPANY.

During Margaret Anglin's forthcoming engagement in San Francisco she will appear in special performances of Mrs. Dane's Defence in addition to her present vehicle, The Awakening of Helena Richie. On June 30 will come her special performance of The Antigone of Euripides at the Greek Theatre of the University of California. For this production Howard Hull, Frances Jordan, Margaret Gordon and Mrs. C. W. Brooke have left New York to join Miss Anglin's company. An orchestra of seventy-five musicians under the direction of Dr. Fred Wolle, professor of music at the university, will render Mendelssohn's music.

FRITZI SCHEFF SUFFERS ACCIDENT

Fritzi Scheff sprained her ankle June 17 during the performance of The Mikado, but in spite of the pain she played till the fall of the curtain, while a physician and a masseuse, both of whom had been sent for in haste, treated Madame Scheff's ankle during the waits. For the last three days she has been compelled to keep to her bed at the Hotel Plaza in the day time to enable her to go through the performance at night. Madame Scheff has now entirely recovered.

DE WITT C. MILLEN.

Photo Randall.

De Witt C. Millen, who went on the stage in 1902 with Thomas W. Ross' On the Quiet company, has had about every kind of stage work from playing and rehearsing college students in Charley's Aunt, A Night Off, All the Comforts of Home and in Gay Paree to being turned down by James K. Hackett in The Crisis company because he did not make a good soldier. Mr. Millen has been writing playlets for vaudeville and corresponding for New York papers the past three years. He is now in Paris, France, working on a big play dealing with life around the Latin Quarter. Mr. Millen is booked to put on The Manager, with Bassett Roe, the last of June, in London.

GERMAN PLAY CENSOR HERE.

Dr. Ernst Ritter von Poswart, official play censor for the German government, arrived in New York on the Prinz Friedrich Wilhelm June 21. Dr. Poswart is suffering from a nervous breakdown from overwork and started the next day for the home of his wife's parents in Butte, Mont., where he hopes to recover. His wife, who accompanies him, is an American and the daughter of Mr. and Mrs. J. V. Rider, of Butte. The doctor was too ill to talk. However, Mrs. Poswart was induced to say a few words. "It is surprising," said she, "that Americans have contributed so little to the German stage. Last Spring the American opera Poia was produced in Berlin and greatly interested the Emperor. Light opera does not receive so much attention over there as it does here. Many French plays come to us, but they usually are expurgated before their German production. A subject delicately handled and amusing will be approved, but nothing plainly suggestive or shocking will find favor with a German audience."

KYRLE BELLEW TRAVELING.

From Port Said, Egypt, Kyrle Bellew writes that he and Frank Connor, his leading man, are on their way to Ceylon through India. Mr. Bellew will return to London in late August and then will be back in New York in September. Mr. Bellew will appear next season in Le Scandale (The Scandal), by Henri Bataille, which has had much success in Paris. Mr. Bellew and Mr. Connor were accompanied as far as Paris by Mr. Connor's brother, William Connor, who is consulting Madame Bernhardt in regard to her American tour this Fall. Mr. Connor is to direct the tour. The travelers have seen all the London and Paris plays, including The Whip, which will be done in New York next season, Chantecler and Frunelle. Both Mr. Bellew and Mr. Connor are enjoying excellent health.

REGENERATION OF BONY.

The class of 1910 of the College of the City of New York produced a musical comedy in three acts called The Regeneration of Bony last Tuesday evening in Townsend-Harris Hall. The book was by William Rosenson and Samuel B. Applebaum and the lyrics by Kenton B. Winter. In the cast were Vincent Clinton, Winifred C. Allen, Irving Miller, Charles S. Brisk and Jules Goldstein.

THE THEATRICAL CONFLICT.

Henry W. Savage Declares His Independence and Will Book with Both Sides—Talk of Peace Still Premature—Invading Cort's Territory—Belasco vs. Shuberts.

As intimated in last week's *DRAMATIC MIRROR*, the dominant issue in the conflict between the two factions in the theatrical world proved to be Colonel Henry W. Savage. With numerous first-class attractions under his personal direction, Colonel Savage's attitude, whatever it might be, was expected to prove decisive to a great extent in adjusting matters.

His position in the fight was defined in a bulletin emanating from his office on Wednesday evening, and it furnished the sensation of the week. According to this bulletin, the Savage attractions will be presented in the houses most acceptable to the producer, without regard to either faction. The text of this statement from the Savage office is as follows:

Henry W. Savage yesterday entered into contracts with the National Theatre Owners' Association and with Messrs. Klaw and Erlanger, which provide that for a term of years Mr. Savage's productions shall appear in the theatres owned or controlled by them. Mr. Savage's numerous productions will thus be offered in every city and town of theatrical importance throughout the United States, playing the Klaw and Erlanger houses wherever they exist, and those of the Independent forces in the smaller cities and towns.

Among the circuits whose owners or official representatives became signatories to this important arrangement are the following: Northwestern Association, John Cort, Northwest and Pacific Coast; American Theatrical Exchange, A. Weis, Louisiana to Oklahoma; Coleman's Circuit, J. J. Coleman, South and Southwest; Copper and Iron Circuit, C. A. Marshall, Minnesota, Wisconsin and Michigan; Chamberlain, Harrington and Kindt, C. T. Kindt, Middle West; Crawford, Philley and Zehrung, L. N. Crawford, Middle West.

As in previous seasons Mr. Savage's productions will play, by this arrangement, with Messrs. Klaw and Erlanger, the houses owned or controlled or represented by that firm in all the larger cities. They will also play in such circuits of the Klaw and Erlanger list as: Moore's Circuit, E. L. Moore, South and Middle West; McCourt's Silver Circuit, Peter McCourt, Denver, etc.; Busby Brothers' theatres, A. J. Busby, Iowa, etc.; Summers' theatres, Harry Summers, Indiana and Illinois; Valentine Circuit, Lee Boda, Ohio and Indiana.

By this arrangement the differences between the Syndicate and the Independent forces are abrogated in so far as concerns the Savage productions and those living on no important portion of the theatrical map will be compelled to miss the attractions of this producer.

Simultaneously a statement covering the Savage agreement was issued from the headquarters of the National Theatre Owners' Association, as follows:

This arrangement fulfills the object for which John Cort and those affiliated with him have been fighting; that of bringing all producing managers into an agreement such as will allow them to play their attractions independently. It does not prohibit Savage or any others from placing their offerings in Syndicate city theatres, as that would be a violation of the policy of the association, but it does allow them to play in all "open-door" houses.

Several other Syndicate managers have declared for the Independent movement. These men, for certain reasons, have refrained from announcing their intentions, but they will play the territory in "open-door" theatres.

This development led to glowing reports of a truce and the prospects of permanent peace in theatredom throughout the land. It was predicted that both sides would reach a happy compromise by remaining in possession of practically the houses and attractions controlled by them when the split occurred and granting to each producer the right to book where he liked. Mr. Joseph Brooks, who has been associated with Klaw and Erlanger ever since the formation of the theatrical syndicate, confirmed this impression by a statement attributed to him by one of the papers.

"It is to be peace in the theatrical business in the country," he said. "Conferences are being held for the purpose of coming to some working agreement between the syndicate and others, by which theatrical affairs can be conducted to the best advantage of all concerned. At present, so far as I know, the agreement has not been reached, but it may come at any time."

Considerable doubt is cast upon this happy inference by the news coming from syndicate headquarters that "Messrs. Charles Frohman, Klaw and Erlanger on Thursday closed an arrangement with the Sweeney Investment Company of Portland, Ore., to build for them immediately a first-class modern theatre in the

block bounded by Morrison, Yamhill, Thirteenth and Fourteenth streets. The theatre is to be a duplicate of the one contracted by them with the Metropolitan Company in Seattle."

The statement went on to say that "negotiations are now in progress for the erection of a similar building in Spokane." The only plausible inference is that Klaw and Erlanger are carrying the fight into the territory controlled by John Cort, president of the National Theatre Owners' Association.

Frederic Thompson on Friday made denial of a report, widely circulated, that he was ready to book his plays with the National Theatre Owners' Association. "My theatrical attractions," he said, "will in the future be booked exclusively by the Messrs. Klaw and Erlanger, as they have been in the past."

This is explained to mean that Mr. Thompson is willing to book over the "open-door" circuits provided the booking is done by Klaw and Erlanger, while Mr. Cort, as the head of the Theatre Owners' Association, together with many of his associates, is determined not to recognize Klaw and Erlanger as booking agents, but desires to do business with each producer independently. And there is the hitch at the present writing and the probable explanation why Klaw and Erlanger are invading Cort's territory.

On Friday the Messrs. Shubert announced that they have leased the Lyceum Theatre in Ithaca, New York, and all the attractions under the management of the Messrs. Shubert and their allies will be seen there next season. This theatre is also included in the list of houses booked through the National Theatre Owners' Association.

Also, the Shuberts announced, that they had completed arrangements with "Mort" H. Singer, of Chicago, whereby, in conjunction with Mr. Singer, they would take over the management of the Princess Theatre in Chicago for a number of years and share in all the Singer attractions. This makes the fifth theatre in Chicago in which the Shubert attractions and the attractions of their allies will be presented next season, the others being the Garrick, the Lyric, the Court and the Grand Opera House.

A dispatch from Trenton, June 23, announced that the city "has opened the doors of all its theatres to all attractions that may offer themselves. This was the result of an agreement with the New York managers."

Another dispatch, from Richmond, declared that "an amicable settlement of the theatrical situation, so far as this city is concerned, has been accomplished. The theatres of this city will be opened to all attractions this Fall."

Colonel Savage issued a signed statement, following his first declaration of principles, in which he still further defined his attitude, as follows:

As a manager who has never had any interest in any Syndicate holdings or profits, but has confined himself exclusively to productions, I have exercised the privilege of offering my goods in the places that seem best suited to my interests and those of the public at large. Therefore, while I still propose to play my attractions in Messrs. Klaw and Erlanger's theatres wherever they exist, I also propose to take advantage of the opportunity to reach the smaller towns, and thus to come in touch with the widest possible public. Perhaps, in this connection, it is apropos to say that I have frequently found this public in the smaller cities quite as appreciative, both intellectually and financially, as that in what are presumed to be more favored communities.

In the meantime new friction has been engendered by a dispute between the Shuberts and David Belasco over the booking arrangements for the Belasco Theatre in Washington and the general business control of that playhouse, formerly the Lafayette Square Theatre, which stands in full view of the White House.

Action was begun in the New York Supreme Court on Wednesday by Dittenhoefer, Gerber and James in behalf of Belasco "and other stockholders" in the Washington Theatre Company against the Washington Theatre Company, the Sam S. Shubert Amusement Company and the Sam S. Shubert Booking Agency, owners of the Belasco Theatre, to upset arrangements which the Shuberts made recently for booking attractions for that house for five years from Oct. 30 next. Belasco asks that the agreement be set

aside on the ground there was not a quorum of the directors of the Washington Theatre Company present when it was entered into. He also demands that a new meeting of the directors be called and that meantime Shubert and his associates be restrained from taking any action under the agreement.

Belasco asserts in his complaint that the agreement made would prove of great advantage to Shubert if carried out, but that it would injure Belasco financially.

It is alleged further that when the Washington Theatre Company was formed Belasco and Lee Shubert each took half of the stock. To qualify the directors needed under the Delaware laws, Belasco says, he transferred twenty-five shares of his stock to Charles E. Gilbert, his treasurer, and that Shubert qualified his friend, Joseph W. Jacobs, with twenty-five of his shares, and Jacobs became the president. The fifth director was a Delaware lawyer, who was a mere figurehead. Belasco's grievance is that on June 7 last Shubert and Jacobs met in Shubert's office, instead of in the Lyric Theatre building, as prescribed in the by-laws, and renewed the Washington Theatre agreement for five years, Belasco and Gilbert not being present to block it by creating a tie in the vote.

Edward L. Moore, of Wheeling, W. Va., who has been active in forming a chain of houses to be booked by Klaw and Erlanger next season, has taken the lease of the Grand Opera House, Fairmont, W. Va., in connection with Rube Robinson, who formerly managed the Grand in Clarksburg, W. Va. Moore now controls thirty theatres in towns between New York and Chicago.

On Monday Henry B. Harris, who is allied with the syndicate, announced that he would assume control of new theatres in Providence, Schenectady, Albany, Scranton, and Wilkes-Barre, all of which are to be ready Jan. 1, and that he would also direct the policy and book attractions for Jackson's Theatre, Bridgeport, Conn.

THE MIDNIGHT MAIDENS.

Gus Hill's new production of *The Midnight Maidens*, written by Joseph Le Brandt, music by Lee Orin Smith, scenery by Gates and Morange and T. Dodd Ackermann and costumes by Frank Hayden, will open its season Aug. 22, with the following people: Woods, Balton and company, Harry Emerson, Welch and Maitland, Creighton Brothers, Lena La Couver, Gladys Sears, Howard and St. Clair, Emily Hall, Walter Bueal and Matthews and Harris' sketch, by Will Creamy, entitled *Adam the Second*. Everything will be new in the production. Jack Mason has been engaged to stage the musical numbers. There will be over forty people in the production and over twelve changes of costumes and six changes of scenes. All the music will be new and especially written for *The Midnight Maidens*. During the action of the piece there will be introduced a new effect which has never been seen in America. This was secured in Vienna by I. S. Rose and three electricians will be carried for this effect alone. The Fountain of Fire, which created such a sensation at the principal music halls of Europe, will also be included. The Chanticleer ballet is another feature.

MARGARET ILLINGTON'S RETURN.

Anent the return to the stage of Margaret Illington, as reported in last week's *MIRROR*, it is now announced by the former star and wife of Daniel Frohman that she will commence her tour in Tacoma, Wash., and will then travel in a special car with her supporting company over the John Cort time, coming East in the Winter, visiting such cities as Chicago, Philadelphia, Washington, Baltimore and finally New York. The name of her new play has not as yet been announced, but it is said to be an emotional drama, and it will be put on by Edward Ellsner, who will manage the star and her company. Miss Illington's husband, Edward J. Bowes, whom she married immediately following her divorce from Daniel Frohman about a year ago, will accompany her during most of the tour.

NEWSBOYS AT THEATRE.

A number of newsboys from the Newsboys' Home in East Fourteenth Street were entertained by Dorothy Bertrand and Corse Payton at the Academy of Music Friday afternoon, when *The Heart of Maryland* was played. After the performance the boys were brought behind the scenes and shown the workings of the stage. Lemonade and cakes were served to them on the stage.

NEW HOUSES FOR MORRIS.

Walter Hoff Seely, of San Francisco, president of the William Morris Company, Western, says that before Jan. 1 that company will have nine new American Music Halls playing William Morris vaudeville, all new theatres. The first to open will be the American Music Hall, Omaha, Aug. 29; the American Music Hall, Spokane, will open Sept. 26; the following week the American Music Hall, Seattle, will present its first programme. The other houses will be at Seattle, Portland, Sacramento, San Francisco, Denver, Salt Lake City, and Los Angeles. Mr. Seely will remain in New York for the next two weeks. Frank H. Powers, of San Francisco, attorney for the William Morris Company, Western, is also in New York.

OTIS SKINNER PRESENTS MEMORIAL.

At Hartford Sunday, June 19, a memorial window in memory of Rev. Dr. and Mrs. Charles A. Skinner and their son, Charles M. Skinner, was unveiled in the Church of the Redeemer. The window was put in place by order of Otis Skinner and other members of the Skinner family. Dr. Skinner, father of Otis and Charles Skinner, was pastor of the church from 1867 to 1877, during which time his two sons were born. Charles Skinner died two years ago. Otis Skinner is now in Europe.

ALICE LLOYD SAILS FOR HOME.

Alice Lloyd, the English singer, called for home on the *Mauretania* last Wednesday. She was accompanied by her husband, Tom McNaughton, of the Two McNaughtons, who have appeared on the same vaudeville bills with Miss Lloyd during her recent long tour of the Orpheum Circuit. She is booked for a return in the Fall.

IT IS NOW A LAW.

Governor Hughes on June 26 signed the Green employment agency bill, known as "The White Rats' Bill."

CURRENT AMUSEMENTS.

Week ending July 2.

ACADEMY OF MUSIC—Corse Payton Stock in *The Two Orphans*—12 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
AMERICAN ROOF—The Barnyard Romeo and Vaudeville.
ASTOR—Seven Days—34th week—265 to 272 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—4th week—28 to 29 times.
BRONX—Closed June 25.
CASINO—The Mikado—5th week—20 to 25 times.
CIRCLE—Vaudeville and Moving Pictures.
COLUMBIA—College Girls Burlesques—3d week.
CRITERION—Henry Miller in *Her Husband's Wife*—48 times, plus 2d week—9 to 16 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—43d week—34 to 350 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in *Tillie's Nightmare*—9th week—57 to 63 times.
HUDSON—Closed June 25.
HURD AND SEAMON'S—Vaudeville and Pictures.
JARDIN DE PARIS—Follies of 1910—2d week—7 to 13 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Arcadians—137 times, plus 7th week—49 to 56 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYRIC—Commencing June 29—Louis Mann in *The Cheater*—1st week—1 to 5 times.
MAJESTIC—Vaudeville and Pictures.
METROPOLIS—Vaudeville and Pictures.
MURRAY HILL—Stock Burlesque.
NEW AMSTERDAM—Girles—3d week—17 to 24 times.
NEW YORK—Closed June 18.
PLAZA MUSIC HALL—Closed June 25.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinees.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

A Tonic

Hersford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

FOLLIES OF 1910

ZIEGFELD'S ANNUAL REVUE AT THE JARDIN DE PARIS.

Bickel and Watson, Fanny Brice, Grace Tyson and Bert Williams Make the Only Real Hits—Music of a Reminiscent and on the Whole an Ordinary Variety.

It would be almost impossible to give the complete cast of Ziegfeld's Follies of 1910, and, without devoting undue space, it would be equally impossible to describe the entire performance in any sort of detail. It would also make decidedly uninteresting reading. "Follies" is an excellent title for this latest conglomeration of absurdities, as it always has been for its predecessors, for there is absolutely no rhyme, reason or sequence to the entertainment. The greater portion of the performance is stupid, dull and decidedly unfunny. In spots, however, it lifts above this plane of boredom and, through the cleverness of a few of the principals, some pleasing amusement was offered.

There are eight scenes in the first half and six in the last. The first shows a view of New York from the Metropolitan Building, with the clock tower in the foreground. A dress rehearsal of The Follies is begun, with Harry Watson as Julian Mitchell, George Bickel as Musical Director Levi and others in their respective roles of players, and others. The next shift takes one to the office of The Get Poor Quick Syndicate, where several distinguished capitalists are introduced. The dialogue here is particularly stupid. A bit of black art, not new, proved entertaining, however, and scored. A street scene in Reno, Nev., gave Harry B. Smith, who is responsible for the "book" of the production, an opportunity to show how he could make small wit out of the dragged out and knocked down divorce theme. A corridor in the New York City Hall served to introduce Bobby North as Mayor Gaynor and to allow him to sing a much too long parody-medley, which failed to win a ripple of applause. A few travesty "living pictures" introduced caused some merriment. The Comet could not be missed, and a motion picture effect showing Anna Held as the Comet and Harry Watson as the Earth took up more time, during which Eleanor St. Clair rendered a new Gus Edwards ballad on the theme. An Irish number followed, giving an opportunity for the display of a really beautiful drop showing a scene among the Lakes of Killarney. Lillian Lorraine sang "Sweet Kitty Bellairs," making her entrance on a pony from the back of the house. Vocally she was not pleasing. The office of a music publisher, with Jerome H. Remick's name in evidence all over the place, gave Harry Watson one of his best opportunities of the evening as a piano mover, a role he handled in a screamingly amusing fashion. Fanny Brice sang "Lovey Joe" in this number and scored one of the biggest hits of the performance. Her facial expression is amusing and her method of handling the song stamps her as an artist of decided individuality. Grace Tyson also won marked favor with her rendition of "Nix on the Glow Worm, Lena." The Apple Blossom Grove, the last scene in the first half, is the prettiest of all, and through the introduction of Billy Reeves proved one of the funniest. A water tank is brought into play and several of the girls do a disrobing act and take a plunge. Reeves comes on in his usual intoxicated state, does his falls all over the stage and splashes into the pool from a bridge place up stage.

The first of the second half shows the Cafe de L'Obater, giving a travesty on the defunct Cafe de l'Opera. Julian Mitchell makes his appearance in this part, this being his first appearance upon the stage in many years. With Louise Alexander he gives a pantomimic reminiscence of A Fool There Was, finishing the number in another scene. The second scene is one of the feature novelties, calling into play a series of swings hung from a movable lattice work upon the stage, while Lillian Lorraine has a swing in the center which is drawn out over the audience. Miss Lorraine made an exceptionally pretty picture, but again her voice proved inadequate. A return to the Metropolitan Building scene brings forth the Bickel and Watson Band, which proves as funny as it has during the past three seasons with the preceding Follies. A boudoir scene served to conclude Julian Mitchell and Louise Alexander's pantomime. A Model Henry proved to be another Chantecler travesty of passing merit; while the closing number showed a scene at West Point, bringing

in a burlesque on the return of Roosevelt.

What did more than anything else to keep the performance from dying in its tracks was the introduction of several novel methods of presenting the players, from principals to chorus. One never knew from where or just when one might expect to see an artist spring up in any part of the house. Boxes were utilized by members of the company and groups of girls and men were paraded up and down the aisles, over the stage and down stairs in the auditorium with bewildering rapidity.

Bert Williams had his first "innings" in the last scene of the first half and his second in The Model Henry, where he appeared as a blackbird. It is needless to say that he was a great big hit, but had he been brought on earlier, when the audience would not have been as tired, he could have won even more favor.

Among the principals besides those already mentioned are Rosie Green, Hazel Robinson, Vonnice Hoyt, Elsie Hamilton, Aline Boley, Maurice Hegeman, Arthur McWaters, Jacques Kruger, Alice Hegeman, John Reinhardt, Clifford Saune, Charles Scribner, Edward Devlin, Dudley Oatman, Bruce Richardson, Arthur Nickerson, William Schrode. Bruce Richardson appeared in almost every scene as Weston, the noted long-distance walker.

It is to be regretted that with such an outlay of money, time and talent a more consistently entertaining performance could not be devised, for, taking it as a whole, it is really below par.

AT THE THEATERS.

To be reviewed next week:

THE CHEATER.....LYRIC

ACADEMY OF MUSIC.—The Heart of Maryland was the offering of the Corse Payton Stock company last week. This week, The Two Orphans.

NEW AMSTERDAM ROOF.—Frederic Thompson's production of Girls, with a cast headed by Joseph Cawthorn and Maude Raymond, is proving an excellent antidote for the hot weather.

GAITEY.—John Barrymore and The Fortune Hunter still hold their own against the Summer heat.

KNICKERBOCKER.—The Arcadians is the pleasing Summer attraction at the Knickerbocker.

HUDSON.—Edmund Breese and Thais Magrane, with The Spendthrift, closed at the Hudson Saturday night. Porter Emerson Browne's play has been one of this season's Broadway successes.

CRITERION.—Henry Miller in Her Husband's Wife continues his indefinite run at the Criterion. The play has "caught on" and will doubtless continue late in the season.

BROADWAY.—The Summer Widowers, Lew Fields' successful successor to The Midnight Sons and The Jolly Bachelors, continues its spirited way toward a run of many months. With Lew Fields, Irene Franklin and a long list of other principals in the cast, The Summer Widowers is upholding the Broadway Theatre's record for successes.

CASINO.—Last night the Shubert-Brady all-star revival of The Mikado began the first week of its two weeks' extension. Next week is positively the last week of the engagement. Up and Down Broadway, with Eddie Foy, Emma Carus and a company of two hundred persons, which opened at the Shubert Theatre, Boston, last night, will follow.

HERALD SQUARE.—Marie Dressler and Tillie's Nightmare are still at the Herald Square Theatre. The run, if interrupted, will be interfered with only to give Miss Dressler and her company a vacation. Tillie's Nightmare, with its laugh-provoking situations, can easily continue till the opening of the regular season.

ASTOR.—Seven Days gives no evidence of diminished drawing power. It will remain on Broadway till Oct. 15.

LYRIC.—De Wolf Hopper, Louise Dresser and A Matinee Idol closed at the Lyric Saturday night. The company will begin a tour, which will extend to the Pacific Coast, early next Fall. Mr. Hopper will make a motor trip through New England as a vacation. Louis Mann opens here Wednesday evening, June 29, in The Cheater. Mr. Mann's own adaptation from the German of Emanuel Pittlerdorf's three-act drama. In the cast besides Mr. Mann are Emily Ann Wellman and Mathilde Cottrell. The play will be reviewed next week.

"THE MIRROR" THIRTY-SECOND YEAR.

This number of THE MIRROR begins volume LXIV, and the last half of its thirty-second year.

WARRING AGAINST THE WHITE RATS.

The Actors' Union is now at open war with the White Rats, it is said. The members of Actors' Union, Local No. 4, Chicago, have called upon the Federation of Labor to take up the cards of those actors who belong to the White Rats and the union and the request is made that the White Rats be declared unfair.

Resolutions passed unanimously by Local Actors' Union No. 4 at the regular meeting held June 23 read:

Whereas, The White Rats of this city, aided and abetted by their National officers, have again shown their desire to prevent the agents and managers of Chicago getting together with the Actors' Union, by interfering with a practically arranged settlement; therefore be it

Resolved, That we request the National Executive Board of the A. I. U. to immediately take steps to drive all White Rats out of our organization until such time as they decide to sever their connection with the White Rats of America; and be it further

Resolved, That we request the National officers to demand of the American Federation of Labor that the White Rats of America be declared a scab organization and treated accordingly, and that the unions of the United States and Canada be notified immediately.

Several conferences held last week with the hope that the White Rats and the Actors' Union could come to some agreement in Chicago. The union now has an agreement with one agency by which acts employed must have permission from the union to appear, and the Federation of Labor wants this to be general. An offer was made to place certificates at the White Rat office for general use, but the Rats insist that it is a point of honor with them, that they cannot go to the union for "permission to work."

BONITA IN STOCK.

Bonita in Wine, Women and Song closed a successful season Saturday, May 21, at Salt Lake City, U. Many of the members of the Wine, Women and Song company have been engaged for the Bonita Musical Comedy company, which opened Sunday afternoon, June 12, presenting Fascinating Flora, at the Grand Opera House, Seattle, Wash., where Bonita will remain until Aug. 29. She will open her regular season Aug. 30, presenting Wine, Women and Song, at Victoria, B. C., playing the entire coast over the route played during the past season. The following people are supporting Bonita at the Grand: Lew Hern, Al. Sykes, Clifford Robinson, Claude Lightner, Arthur Mayer, Charles Hale, Charles Webb, John Russell, Harry Brown, Ralph Lazaris, Ida May, Violet Mack, Bessie Millar, Mamie Walker, Stella Shaw, and Mabel Beymer. The executive staff consists of Robert J. Cohn, manager; George A. Florida, business manager; Will H. Smith, stage director; Charles Webb, stage-manager; Harry Ferguson, musical director; Ben Ketcham, scenic artist, and August Wagner, dancing master.

AN AMERICAN PRODUCTION.

A purely American production of the romantic opera, Paoletta, will be given in connection with the Ohio Valley Exposition from Aug. 29 to Sept. 24. The opera was written by Americans, Pietro Florida, the composer, and Paul Jones, the librettist, both being citizens of America. Every member of the cast and chorus, from Bernice de Pasquelli, the Boston girl, who will sing the leading role, and who is the principal coloratura soprano of the Metropolitan Opera company, down to the merest chorus girl, will be an American. The chorus will be made up of several hundred voices, recruited from the local choral societies, which have made the Cincinnati May Festival noted, and from the various musical colleges near Cincinnati. The production will be made by Ben Teal and the performance will be under the direction of Claude Hagen.

AN ACTRESS DROWNED.

Winifred Snyder, known professionally as Marion Dell Taylor, was drowned the evening of June 22 in the Hudson River, opposite Fort Washington Point, at 176th Street. In the party, which started out in an 18-foot rowboat with sails attached and pointed at both ends, were Wilton Farnum, Arthur Seymour, Gertrude Arden, and Marion Taylor. The accident was caused by the suction from a passing tug, to which the skiff got too close. The boat was overturned. Two men from the Young Men's Christian Association boat house at 178d Street rescued Farnum, Seymour, and Miss Arden, but Miss Taylor was drowned. Miss Taylor was the daughter of J. W. Snyder, of Kankakee, Ill. She had been on the stage two years, playing in Divorcons and East Lynne.

THE ACTORS' SOCIETY

THE INSTALLATION OF THE NEWLY ELECTED OFFICERS THURSDAY EVENING.

A Reception to Close the Fiscal Year—Widespread Interest in the Equitable Contract Plan—Notes and News of Members.

On Thursday evening, June 30, the end of the fiscal year, the society will hold a reception from 9 to 12 p.m. The officers-elect will begin their duties at that time.

The main purpose of this reception is to welcome the new officers and directors for the succeeding year. Thomas A. Wise finds himself in an unique position where he will have to welcome himself as his own successor, and then having accepted the position will have to thank himself as the retiring president for his kind words in introducing himself as the next president. In slang phrase, Mr. Wise will "have it all his own way."

His handling of his delicate position is expected to be screamingly funny. Fanny Cannon, the retiring vice-president, will welcome Edward Locke into office as vice-president. Miss Cannon has been vice-president of the society for two terms. Great credit and many thanks are due her for her untiring efforts in behalf of the society and the work which she has accomplished during her terms of office. Secretary Morey and Treasurer Harold R. Woolf will then follow Mr. Wise's precedent in welcoming themselves into office. The newly elected members of the Board of Directors will then be introduced. The first regular meeting of the board will be held July 11. Nellie Callahan has charge of arrangements for the reception. She requests all who are willing to assist her to let her know. She desires to receive the hearty co-operation of all members. The evening, after the regular business, will be devoted to fun. Those who have attended similar functions at the society can vouch for the fact that if one-half of the usual pleasure is had the reception will be a huge success. All members who are in or near New York will attend, it is hoped. Guests, accompanied by a member of the society, will be admitted. The excellent programme of entertaining features will be followed by the regular "eat," for which the society's receptions are renowned.

George Riddel has returned to New York after a long and successful season on tour.

George Earle reports that My Cinderella Girl made a great hit in Chicago, where it has been playing since the first of the year. Mr. Earle is leaving the company for a few weeks' vacation at his farm on the south shore near Plymouth, Mass. He will return to My Cinderella Girl at the end of July for the Winter season.

Arthur Row writes that the stock company at Savannah, Ga., with which he is connected is meeting with an unexpected success.

Aida Rivers is playing at the Verselles Stock company at McKeesport, Pa., and reports excellent business.

Ernest Truex is playing with Girls at the New Amsterdam Theatre. The play is proving to be a big success and no doubt will play in New York all Summer. Mr. Truex has been re-engaged to play his original part in Rebecca of Sunny Brook Farm when that play opens at the Gaiety Theatre for the season.

A great deal of comment has been aroused by the announcement of Mr. Wise's plan to secure an equitable contract system. The unanimous opinion is that the proposition will have a successful issue. The fact that the scheme antagonizes no one meets with general approval. Every one is looking forward to the time when the proposition will become effective. Entirely unlike most projects of this nature, Mr. Wise's plan is suffering no attacks of skepticism.

NOTABLE BENEFIT AT ARVERNE.

Among the artists who have volunteered their services and will appear at the concert and vaudeville performance for the benefit of the Young Women's Hebrew Association, to be held at the Arverne Pier Theatre, Arverne, L. I., Sunday evening, July 3, under the personal direction of Julius P. Witmark, are Amelia Stone and Armand Kalica, the Jack Wilson Trio, Maude Lambert, Mike Bernard, Sam Liebert and company in Tablitzki and Company, John Hyams and Lella McIntyre, Cliff Gordon, the Five Columbians, Ernest R. Ball, Gustav Salzer and his New York Theatre orchestra, and others.

DANIEL SULLY DEAD.

The Well-Known Player Expires at His Home in the Catskill Mountains.



Daniel Sullivan, known professionally as Dan Sully, died at his home in Woodstock, N. Y., June 25, after a three months' illness with Bright's disease and heart disease. Mr. Sully was born in Newport, R. I., Nov. 6, 1855. He was married in 1886 to Louise A. Fox, who survives him. He also leaves two sisters, Mrs. William Spicer, wife of Chief Boat-swain William Spicer, of the Navy, and Mrs. Harry Harrington, of Newport, and two brothers, Paul and Michael J., the latter being connected with Keith's Theatre in Boston. He was buried in Kingston, N. Y., yesterday.

Mr. Sully first appeared on the stage in 1875 with Lent's Circus. For several years after that he appeared in the variety houses as a member of the team of Williams and Sully, presenting among other sketches the Ethiopian specialty, Soothe Me, Honey. Mr. Sully's last variety offering before entering the legitimate was in Mulcahy's Jubilee; or, Going to the Races, in which Jacques Kruger and he sustained the principal roles. In 1884 Mr. Sully wrote and produced The Corner Grocery, in which he had an immense success for several years. The Corner Grocery was a rewritten version of the English play, The Chimney Corner. Even after other productions were launched Mr. Sully frequently went back to The Corner Grocery. In 1885 he produced another of his own plays, Daddy Nolan, and followed that with A Capital Prize, Con Conroy and Company, O'Brien, the Contractor, and Uncle Bob. In 1890 he appeared at Hazigan's Park Theatre as Ames O'Brien in The Millionaire.

In 1890 came the production of his own play, The Parish Priest, which was almost as successful as his Corner Grocery had been. His Rev. John Whalen in the piece became widely known and was the first of his priestly characters, in which he excelled and to which he restricted himself almost entirely after The Parish Priest. By the Old Mill Stream and The Chief Justice, in which he appeared as the Hon. Morgan O'Connell, were both produced in 1903. The following year he wrote and produced Our Pastor, in which he played Father Daly. The Matchmaker was produced in 1906, and then in 1907 came The Golden Rule, in which he appeared as Father O'Neill. The Game had its premiere in the Spring of 1909, after the closing of which Mr. Sully's next efforts were devoted to vaudeville in the sketch called The Peacemaker, in which Mr. Sully again enacted the role of a priest. Mr. Sully's following was large and his fame as an actor of clerical roles was widespread.

FATAL ACCIDENT TO JACK FRY.

Jack Fry, of the Aerial Fry, with the Weider Carnival company, at the close of the evening performance June 23, at Van Wert, O., fell from a 30-foot wire and was instantly killed, having broken his neck. Fry's home was at Gibsonburg, O., where his mother resides. The deceased was aged thirty-two and married, his wife being a member of the company and a witness of the accident.

FOREIGN STAGE NOTES.

London Restaurants Now Serve Moving Pictures with Their Meals.

In London at some of the restaurants the guests are entertained by moving pictures while they dine. The custom was introduced by the Princess restaurant.

In conjunction with Oswald Stoll, the London music hall manager, Klaw and Erlanger intend to produce Ben-Hur and The Round Up in the British capital as soon as a suitably large stage can be obtained for these spectacles. For this purpose a new theatre may be erected.

Augustus Thomas entered London very quietly a short time ago and read a new play to Charles Frohman.

Gabriele D'Annunzio is in Paris, to be on the scene of his next dramatic and literary ventures. The former is to take the shape of a modern play to be produced at the Vaudeville in February with Madame Simone in the leading role. The latter is a novel of the boulevards entitled "Amaranta." The heroine is to be an Italian girl whose meeting with Paris and its midnights leads to innumerable adventures.

Brandon Thomas is still appearing in his own play, Charley's Aunt, in London.

Collins, the London manager, has arranged to bring Chantecler, with the original French company, to Drury Lane on June 27, and it is just possible—negotiations with that view have at any rate been started—that he may transfer the present Drury Lane success, The

Whip, to the Porte Saint Martin in Paris during the time of Chantecler's visit to London.

Cecil Raleigh and Henry Hamilton have just completed the scenario of the new drama to be produced by Arthur Collins at Drury Lane in the Autumn. The authors this time have turned their attention to the navy and promise a series of stirring pictures of life on board a battleship. The stage will be crowded with bluejackets and the great sensation scene will have something to do with the foundering of one of these monsters of the deep.

The Society of Music Lovers in Vienna will celebrate the one hundredth anniversary of its foundation in 1912, and in view of this has offered a prize of 10,000 crowns, or \$2,000, for the best composition for chorus and orchestra. The offer is open to composers of all countries, but the society is especially anxious to have American musicians compete. The words must be in the German language. A copy of the original manuscript may be sent, but it must not be printed.

At a Shakespearean banquet in Birmingham a Mr. Ostins, proposing "The Immortal Memory," was grieved to state that "the English stage has become Americanized."

Eugene Brieux has been journeying in India and China. Upon his return to Paris he lectured about the Far East. Now, according to the gossip of the boulevards, he is writing a play which has all its scenes and most of its characters in and of the Orient.

ANTIGONE IN CALIFORNIA.

Margaret Anglin's production of Antigone in the Greek Theatre of the University of California will be given June 30. The cast will be: Creon, King of Thebes, Eugene Ormonde; Haemon, Howard Hull; Tiresias, John R. Crawford; Phocion, Halbert Brown; Cleon, Eugene Shakespeare; Chorypheus, Walter Howe; a boy, Lucy Hackett; Eurydice, Margaret Gordon; Antigone, Margaret Anglin; Ismene, Frances Jordan. Members of the university will appear as the mobs and choruses. The Bohemian, Orpheus and De Koven clubs of San Francisco will also be represented. F. Bartholdy-Mendelssohn composed the vocal and instrumental music and Edward Hayes Plymptree made the English translation of the text.

COMIC OPERA AT PLAZA.

The Aborn Comic Opera company will open a Summer season of light opera at the Plaza Music Hall on the afternoon of July 4. The opening bill will be The Mikado, with Ada Meade as Yum Yum, Robert Lett as Ko Ko and Phil Branson as the Mikado. Others in the company are Huntington May, Lillian Swain, Ely Spellman, Hattie Arnold, Charles Arling, Philip Fein, George Frothingham and a chorus of fifty. Following The Mikado other productions will include The Yankee Consul, Mlle. Modiste, Robin Hood, The Fortune Teller, King Dodo and The Sultan of Sulu. Matinees will be given Tuesday, Thursday and Saturday.

JOHN CORT GETS MRS. CARTER.

Mrs. Leslie Carter signed contracts last week with John Cort whereby the actress will be starred under Cort's management for a period of five years. Mrs. Carter will be presented the coming season in a new play by Rupert Hughes. This play is said to be of exceptionally good construction and pleases Mrs. Carter much better than anything she has had in several years. The star role is absolutely to her liking, as it affords unusual opportunity for her particular style of emotional acting. Mrs. Carter's season will open early in October. Later in that month she will begin an extended New York engagement at a Broadway theatre.

WHO WROTE A MATTER OF MONEY?

A very unusual thing has happened. Henry B. Harris has a play which he has accepted for production, but is unable to identify the author or owner. The piece is entitled A Matter of Money, and he decided to use it for Elsie Ferguson next season, but as he does not know the author's address he is unable to arrange terms until that important person's identity has been disclosed. In ordinary circumstances the author makes his name and address the most conspicuous feature of his title page. Here is a remarkable instance of a genius hiding his light under a bushel.

SALOME IN THE PARK.

Selections from Richard Strauss' grand opera, Salome, were given at the Mall bandstand in Central Park Sunday afternoon. Nahon Franko conducted the orchestra. The music found favor with the large gathering. The concert was the second of the season at Central Park. The programme also included the allegretto from Beethoven's Eighth Symphony, the Prize Song from Die Meistersinger and the Meditation from Thais. With the additional music appropriation made by the city Park Commissioner Stover intends to inaugurate a series of concerts on the city bridges. The first will be given July 4.

A NEW HOUSE FOR MERIDIAN, MISS.

Meridian, Miss., is to have a new \$40,000 theatre, which will be located at the corner of Fifth Street and Twenty-first Avenue. Bids are now being received and it is expected that this will be one of the most complete and up to date houses in this part of the State. Mrs. John Woodford is the owner.

BENEFIT FOR CLARA MORRIS.

The Ben Greet Players gave a performance of Caste last night at the Belasco Theatre, Washington, D. C., for the benefit of Clara Morris. The use of the theatre was donated by David Belasco and the Shuberts.

WILLIAM ROSELLE IN THE LOTTERY MAN.

William Roselle has been engaged by the Shuberts to head the second company of The Lottery Man, and will be seen in the role now being played by Cyril Scott.

THE STOCK COMPANIES

The Worcester Stock company presented the most artistic offering of their season in The Little Minister. Muriel Starr's Lady Babbie was delightful and Emily Wakeman as Nanny contributed a rarely fine performance. Ruth Chatterton was excellent as Micah. John Webster, George C. Staley, John Cumberland, Charles Laite, Richard Clarke, and Charles Oebler gave pleasing characterizations of the familiar Barrie types. Brown of Harvard scored a popular success last week. The current bill is an elaborate production of Old Heidelberg.

Willette Kershaw, now appearing in Elitch's Gardens Stock company in Denver, will be in the cast of H. B. Harris' production of The Country Boy next season.

The Morosco Stock company in Los Angeles is to give Edgar Selwyn's new play, The Country Boy, which Henry B. Harris will produce next season, a preliminary hearing of one week. Mr. Selwyn will witness the premiere. Richard Bennett, who is engaged for a special engagement at Mr. Morosco's theatre, will be in the cast.

William W. Crimmins is playing second business with the Percy Haswell Players, Royal Alexandrian Theatre, Toronto, Can. Mrs. Crimmins (Mildred Hyland) is having a vacation this Summer.

Thomas V. Morrison joined the Hunter Bradford Players at Springfield, Mass., opening June 27 in Old Heidelberg.

Paul Byron opened with the Hunter-Bradford Players at Springfield, Mass., on Monday in Old Heidelberg, as light comedian. He was formerly with The Man of the Hour as Perry and last season was juvenile leading man with Mabel Hite in A Certain Party.

The Grace Hayward Stock company is proving itself very popular in Minneapolis, Minn. William Vaughan Moody's The Great Divide was given an excellent production, as well as the following attraction, The Man on the Box. Albert Morrison is leading man of the company.

C. Palmer Moore made his initial appearance as the leading man of the Syracuse Stock company, in Syracuse, N. Y., June 20. The play was Clyde Fitch's The Climber, and Mr. Moore assumed the role of Dick Sterling.

Cecil Kingstone, last season with Liebler and Company's The Squaw Man, is principal comedian with the Travers-Vale Stock company in Hoboken, N. J. In the company are Sam Hardy, Louise Vale, leading man and woman, respectively; Bernard McOwen, Estelle Leasing, Elise Scott, Jack Daly, George P. Morgan, Kenneth Davenport, and Halley Gilmore. Mr. Gilmore is stage-manager. The company plays three matinees a week, Monday, Wednesday and Saturday, in addition to the evening performances. The company plays all the recent Broadway successes, a new play being given weekly. The Warrens of Virginia, Girls, Zaza,

Brewster's Millions, and Salome Jane have already been produced.

The Stubbs-Wilson Players are enjoying a successful Summer's engagement at Olentangy Park, Columbus, O. In the company are Paul Dickey, Harry Stubbs, Frank Sylvester, Edward Poland, Willard Bowman, Herbert Rawlinson, Sue Van Duser, Beverly West, Olive West, Beulah Watson, and Adelaide Overholt.

The Empire Theatre Stock company, Providence, R. I., opened June 13 in The Final Settlement. Kathryn Purnell and Raymond L. Bond head the company and are supported by Harry Humphrey, Willard S. Robertson, George H. Connors, W. H. Strauss, Robert A. Wessels, Mabel Acker, and Dorothy Stanton, with Edwin Dudley as stage director.

The Franklin Stock company, at the Richmond Theatre, Stapleton, Staten Island, are presenting Eugene Walter's Paid in Full this week. The next production will be Brewster's Millions, which will be followed by The Lion and the Mouse.

Edwin Mordant and Grace Atwell opened June 13 at Stone's Opera House, Binghamton, N. Y., for an extended season of high class stock. The opening play was The Great Divide, in which the entire company met with instantaneous success.

Mr. Mordant was the same Stephen Ghent he has been for past two seasons. Grace Atwell's Ruth Jordan was a fine study and an artistic rendition of a difficult role. The past week Divorcons was presented, and this week The Middleman is the play, to be followed by The Road to Yesterday. The following company support Mr. Mordant and Miss Atwell: Francis J. Gillen, John T. Flemmings, J. Irving Southard, Fred Montague, Jerome Gaylord, Walter H. Hemingway, Sara McDonald, Pearl Ford, and Rexford Burnett. All the productions are made under Mr. Mordant's direction, with Fred Montague and Jerome Gaylord as assistants.

Frederick Loomis is now directing the Franklin Stock at the Alhambra, Stamford, Conn., for the Summer.

The Franklin Stock company, at Stapleton, Staten Island, is now in its tenth week, playing Paid in Full. The opening bill was The Prince Chap, which was followed by Girls, Diplomacy, The Blue Mouse, Salome Jane, The Little Gray Lady, St. Elmo, Going Some, and The Wolf. The week of July 4 Brewster's Millions will be the bill. Blanche Shirley, Allen Dinehart, Julia Varney, Edith Ketchum, Arline Bennett, Laurie Davidson, Margarite Lotus, Tom Burroughs, John Bryce, John Mackin, Jack McBryde, Nolan Gane, and Billy Lackaye are the players. John L. Wooderson is stage director. Frederic Clayton is manager.

The Cook Stock company closed July 2 at Flint, Mich., after a successful run of fifty-five weeks, which broke the record at Stone's Theatre.

MANY NEW PRODUCTIONS.

Henry B. Harris Completes Extensive Plans for Next Season's Plays and Players.

Henry B. Harris has completed plans for the coming season, and announced yesterday that the Hudson Theatre will reopen in August with *The Spendthrift*. The Criterion will have as its opening attraction Aug. 15 the latest comedy by James Forbes, entitled *The Commuter*. The Belasco, henceforth to be known as the Republic, will open Aug. 22 with Wallace Eddinger in Winchell Smith's comedy, *Bobby Burnit*. The Savoy will return to the "legitimate" early in October, when Mr. Harris will present Edgar Selwyn's play, *The Country Boy*, there. Mr. Selwyn himself will be seen in Percy Mackaye's *The Scarecrow*.

Other new ventures of Mr. Harris include a New York appearance of Rose Stahl in a new play by Charles Klein, after she has played *The Chorus Lady* a short time in town; Hedwig Heicher in *On the Eve*; Robert Edson in his own dramatization of Will Lillibridge's novel, *Where the Trail Divides*, which will begin its career out of town; Elsie Ferguson in *A Matter of Money* by an unknown author; Edmund Breese will have a new play at Christmas, and Frank J. McIntyre is to be presented in a new comedy called *Snobs in the Spring*. Ruth St. Denis will give matinee dances at the Hudson, including a new Japanese dance, and will also go on tour under the Harris direction.

FROM STAGE TO PULPIT

Claude Soares, who was a member of the theatrical profession from 1895 to 1907, when he left the stage to study for holy orders in the Episcopal Church, was ordained to the ministry on June 19 by Bishop William A. Leonard, of Ohio, at the Church of the Holy Spirit, Gambler, O. The Rev. Mr. Soares is to be minister in charge of St. Philip's Church, Cleveland, and will enter upon his duties July 1. He was formerly a member of the Actors' Society of America and still retains his membership in the Actors' Church Alliance. He writes:

To my dear old friend THE DRAMATIC MIRROR:

I heartily endorse your constant reiteration of the truth that the theatre, at its best, is a tremendous power for good. Thoroughly believing in the principles of the Actors' Church Alliance and in the promotion of the good work of bringing about harmony, justice, mutual respect and abiding friendship between church and stage, it shall always be my aim to impress upon the honored members of my late honorable profession that they are always most heartily welcome to the services of the church and to the social life of its members. My best wishes to all my friends—that includes THE MIRROR and every man, woman and child who holds the mirror up to nature.

Fraternally yours,
CLAUDE SOARES.

NEW THEATRE NOTES.

The road tour of the New Theatre company came to an end in Buffalo Saturday night with the presentation of *The Nigger*. The company while on tour has given one hundred performances and played in fifteen different cities. Winthrop Ames, the director of the New Theatre, and Lee Shubert, business manager, were present. The company will come directly to New York. The road tour has been very successful and will doubtless be continued every year.

Next season three play readers will replace the office of literary director, held last season by John Corbin. Vanderbilt Fyles, son of Franklin Fyles, and Mrs. John Corbin are the two names already announced. The third member of the trio has not yet been announced. Edward Knoblauch, who is author of *The Cottage in the Air*, produced at the theatre last season, is announced as the possible member.

ACTORS' CHILD LEAGUE.

Nella Whipple, general manager of the Actors' Child League, 773 East 180th Street, has just returned from Pennsylvania, where she taught the children of Scranton and Carbondale for an entertainment under the auspices of the Universalist Church.

Raphael Santoro and Little Mazie Forman, of the Actors' Child League, made the hit of the evening in a recent entertainment at Scranton, Pa.

CORSE PAYTON HAS NEW PLAY.

The Struggle of the Strong, written by Mrs. Porter Charlton, whose murder in Italy was a recent sensation, has been announced for early production by Corse Payton. Mr. Payton received the play from Captain Scott, brother of the woman.

PROFESSIONAL DOINGS

Helaine Hadley is completing the organization of a company to be known as the Helaine Hadley Stock company and which is scheduled to open early in July at Watertown, N. Y.

Minette Price Henry secured a divorce in Reno, Nev., June 25, from her husband, Eugene Wallace Henry.

Mark Ellsworth, formerly an understudy for James O'Neill, was committed to the psychopathic ward of Bellevue Hospital Sunday afternoon. Mr. Ellsworth, who lives in Wilton, Conn., was visiting at the home of R. V. Hyland on Riverside Drive and became violent, threatening the lives of Mr. Hyland and his family.

Sam Thall now has offices in the Knickerbocker Building.

Henry B. Harris has engaged Rose Tapley to play Shirley Rossmore, the heroine, in Charles Klein's play, *The Lion and the Mouse*, when it goes on tour this coming season.

Kate Blanche, the character actress, was adjudged insane in Cleveland, June 26, and committed to the State Asylum at Newburg. Miss Blanche's last engagement was in a stock company in Toledo. Attention to her strange behavior was first attracted by her insistence on repeating her lines in German. She has also been sending telegrams to the promoters of the Jeffries-Johnson fight begging them to take her to the fight.

Randolph Hartley, during his recent visit in Germany, took advantage of his unusual opportunities to study the methods of the German stage. An article by him upon a gala performance of Goethe's *Faust* at the Hof Theatre in Weimar appears in the June issue of the *Theatre Magazine*.

Maurice Franklin has been engaged for a prominent part in *On the Eve*, Martha Morton's play of contemporary Russian life, in which Hedwig Heicher will star this coming season.

Eva Macdonald, the Australian actress, who has been engaged by Wagenhals and Kemper for *Seven Days* next season, has arrived in New York and has begun rehearsals of the comedy. She will appear with the New York company for a number of performances this Summer.

Helen Ware sailed Saturday, June 18, on the American Line steamer *New York*, for Europe, where she will remain for several weeks. She will return via the Mediterranean. Immediately upon her arrival in New York she will begin rehearsals in her new play, *Della of the Secret Service*, her starring vehicle for this coming season.

Cohan and Harris announce that they have signed contracts for the delivery of a Blériot monoplane to be used in James Montgomery's new comedy, *The Aviator*, next season. Frank P. Goodale will try out the aeroplane later in the Summer. It is to be shown on the stage during the performance of the play and used for advertising flights when weather permits.

Wills and Hassan are on their way to make a tour of Australia. They sailed for the Island Continent via Vancouver, B. C.

Henry B. Harris returned from his mountain camp in Sanbornville, N. H., last Tuesday, and began preparations for the launching of his numerous enterprises that will be seen in New York and on tour this coming season.

Mary Garden has been signed by Andreas Dippel to sing with the Chicago Opera Company at the Auditorium in Chicago, at the Philadelphia Opera House and at the Metropolitan Opera House next season. Her salary is stated to be \$1,400 a night.

A large delegation of Colonel Roosevelt's "Rough Riders" attended the performance of *Girls at the New Amsterdam Theatre* last Wednesday night, June 22, as the guests of Frederic Thompson and Klaw and Erlanger. On Thursday afternoon and evening they were entertained by Mr. Thompson at Luna Park.

Ruth St. Denis, the interpreter of Hindoo dances, will go on tour again next season under the direction of Henry B. Harris. Her tour will begin early in September. Miss St. Denis is spending the Summer at the Delaware Water Gap and is at work on two new dances, a Japanese dance based on the Japanese conception of the creation of man and an Egyptian dance suggested by George Ebers' story, *A Daughter of the Nile*.

An orchestra will accompany Miss St. Denis and the entertainment will cover two hours and a half.

Patrick White, who is well known among burlesque folk as the manager and proprietor of Pat White's City Sports Burlesquers, was held up and robbed of over one thousand dollars worth of jewelry at the corner of Broadway and Forty-third Street last Wednesday night, June 22. Four highwaymen did the work, first knocking him over the head with a blackjack and then carrying him down Forty-third Street, where they finished their work. The manager was picked up by a local cabman, who knew him, and taken to his hotel, where he was attended by a physician. Three of the culprits were later captured by the police with the stolen jewelry on their persons and held for the Grand Jury.

Commander Robert E. Peary and Mrs. Peary, with a party of friends, attended the performance of *The Follies of 1910* at the Jardin de Paris on last Tuesday night, June 21. On Wednesday night the North Pole discoverer and his wife were the guests of Frederic Thompson, in company with the "Rough Riders," at the performance of *Girls at the New Amsterdam Theatre*.

Rosepha Chisholm, of Chicago, made her professional debut in that city last Monday night, June 20, playing the part of Josie Lockwood in *The Fortune Hunter* at the Olympic Theatre. From reports received it is believed that she scored an emphatic hit in the role.

The matinees at the American Theatre, beginning yesterday, will be given on the roof for the rest of the Summer.

Elizabeth Brice, late of *The Jolly Bachelors*, sailed Saturday on the *Columbia* for Europe. Donald Robertson, of the New Theatre, and family were passengers on the same ship.

Floyd-Jones Young is spending the Summer at his cottage at Islip, L. I.

Walter Cluxton is playing the Prince this Summer in the production of *The Lady and the Prince*, a musical comedy, under the management of J. W. Gorman.

George H. Maxwell, the veteran actor, well known for his Pa Hopkins in *Sis Hopkins*, is seriously ill with nervous prostration. His condition is critical.

William H. Cook, Jr., of Liebler and Company's staff, has returned from a week's vacation at Allendale, N. J.

A. H. Woods, who has leased the Garden Theatre, will spend \$30,000 in improvements, installing new chairs, carpets and decorations.

Ted D. Marks returned from Europe on the *Lusitania* Friday.

Frederick R. Stanton, who has just closed with *The Round Up*, opened at the Alhambra yesterday afternoon in George V. Hobart's new sketch called *A Night in a Turkish Bath*.

The Charles King Stock company has opened for an indefinite period at the Garrick Theatre, San Diego, Cal.

Owing to the illness of John Barrymore there was no performance of *The Fortune Hunter* at the Gaiety Theatre Friday night. The run resumed Saturday, with Mr. Barrymore back in the cast.

James Durkin and his wife, Maude Fealy, who have just closed a ten weeks' engagement with the Tock Theatre, Buffalo, during which time they produced *The Christian*, *Glorious Betsy*, *Going Some*, and *Cousin Kate* among a number of other productions, have left for a short vacation for Jackson Point, Canada, before they go West.

FREDERIC THOMPSON'S PLANS.

Mabel Taliaferro will appear next season in *The Little Mother*, by Porter Emerson Browne. She will open in September in New York. Mr. Browne has also written another play called *Money*, which Mr. Thompson will produce. A Fool's Comedy, by J. Hartley Manners, is another Thompson acquisition.

The Western company of *The Spendthrift* will open in Asbury Park July 17 with Doris Mitchell and Lionel Adams in the leading roles.

KLAW AND ERLANGER IN LONDON.

The Adelphi Theatre in London will be taken over by a combination consisting of Klaw and Erlanger, Charles Frohman, and George Edwardes. The theatre

will open with a new musical play by Lionel Monckton and John L. Tanner in which Gertie Millar and Joseph Coyne will appear. Arrangements have been made whereby attractions at the Adelphi in London and New Amsterdam in New York will be exchanged.

Mlle. Polaire in Charity Benefit.

A special performance at the Manhattan Opera House for the benefit of the French Hospital will be given by Mlle. Polaire, now at Hammerstein's Roof, July 19. She will present two French sketches, *Montmartre*, by Paul Reboux, and *Mioche*, by Pierre Bertoin. Mlle. Polaire will try to get players of other nationalities to aid her.

CAST OF ROAD SEVEN DAYS.

The first company in *Seven Days* to start on the road will open in Atlantic City July 25. They will then go to the Pacific Coast. In the cast are Albert Brown, Ned Finley, William Wadsworth, Ben Wilson, Florence Robinson, Clara Weldon, Helen Cullinan, and Madeline Winthrop.

MISS GREY PLEASES.

Katherine Grey's tour of Australia as a J. C. Williamson star is reported by the Antipodean papers to be one of the most successful ever played in that far-away region by an American actress. Miss Grey's repertoire for this tour comprises a number of recent Broadway hits, including *The Lion and the Mouse*, *The Third Degree*, and *Salvation Nell*.

WINTER REVUE FOR NEW YORK.

F. Ziegfeld, Jr., will introduce in New York for the first time next Winter a Winter revue similar to the revues presented in Paris. Anna Held, who declared recently that she never again would appear on the stage, will be a member of the organization. Bickel and Watson will be in the cast also.

KILTIES' BAND FOR MORRIS TIME.

The Kilties' Band, which has just completed a tour of the world, lasting three years, has been signed by William Morris, Inc., for a tour of that vaudeville circuit. This band is one of the most noted throughout the musical world and is one of the best concert bands in existence.

DOCKSTADER IN ACCIDENT.

Law Dockstader, the minstrel man, when crossing Broadway near Forty-sixth Street Thursday evening, was knocked down by a delivery wagon. Mr. Dockstader was not injured and continued on his way without lodging any complaint against the driver of the team.

BARNYARD ROMEO IN AFRICA.

Announcement has been made by Hermann Samuels and William Morris, Inc., that *The Barnyard Romeo*, now playing at the American Music Hall Roof, will be taken to South Africa next season. They will also visit New Zealand and Australia.

A HAMMERSTEIN IN BANKRUPTCY.

Harry Hammerstein, son of Oscar Hammerstein, filed a voluntary petition in bankruptcy in the United States District Court, Philadelphia, June 24. His liabilities are \$19,452.68 with \$247 assets.

TIMON OF ATHENS.

Frederick Warde, the tragedian, who has not appeared on the stage for five years, will appear next season in a special version of Shakespeare's *Timon of Athens*.

Married.

MINZEY—MELVILLE.—Rose Melville to Frank Minzey, in New York, June 12.

Died.

COLEMAN.—Richard A. Coleman, in Boston, June 23, aged 40 years.
LEAHY.—James A. Leahy, in New York, June 21.
SULLY.—Daniel Sully (Daniel Sullivan) in Woodstock, N. Y., June 25, aged 55 years.
TAYLOR.—Marion Dell Taylor (winifred Snyder), 25 years old, in New York, June 22.
TREDENCK.—H. W. Tredenck, 49 years old, in Marietta, Pa., June 26.
WELLS.—Charles Wells, 50 years of age.

In Memoriam

GILBERT.—In loving memory of my dear mother, Kate Gilbert, who passed away June 27, 1908.

KATE BONNINGTON.

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QUESTIONS ANSWERED.

M. ANDERSON, Pittsburgh, Pa.: Write to the
Register of Copyrights, Library of Congress,
Washington, and he will furnish you information
as to the necessary steps to take in order
to copyright a play.

ANNA VALERKA.—Write to the Registrar of
Copyrights, Library of Congress, Washington,
for application blank which contains all necessary
instructions. The cost of copyrighting a
play is 50 cents, with 50 cents additional for a
certificate, payable when application is filed.

L. H. BALTIMORE.—The dramatist of a novel
usually divides equally with the author or pub-
lisher of the book. With the former if he owns
the copyright, with the latter if he controls the
author's rights as well as his own. But the
arrangement is purely personal, and subject to
special conditions.

HAROLD GODWIN, London, England.—Venie
and Laura Clancy were born in Baltimore, Md.,
and were the daughters of C. B. Gardiner.
Venie, who was born in 1860, died of consumption
in Northford, Cal., March 1, 1892. Laura
was born in 1864 and died in Baltimore, Nov.
10, 1894. Both were buried in the Baltimore
Cemetery, Baltimore, Md. Sophie Eyre was
twice married. Her first husband was a British
army captain named Lonsdale. Her second
husband was Chas. H. Winslow, of Cincinnati.
She died in Naples in October, 1892,
and was buried there.

E. M. WINSTON, West Hartford, Conn.—The
original cast of The Round Up as produced in
New York, Aug. 20, 1907, was: Slim Hoover,
Maclyn Arbuckle; Jack Payson, Orme Calders;
Dick Lane, Wright Kramer; Bud Lane, Joseph
M. Lethian; Jim Allen, Elmer Grandin; Sage
Brush Charlie, H. E. Northrup; Fresno, Charles

AROUND VARIOUS CIRCUITS**MORE IMPORTANT NEWS FROM INDE-
PENDENT MANAGERS REGARDING
THEIR ATTRACTIONS.**

Henry W. Savage Joins the "Open Door"
Movement—Notes from C. A. Burt and
American Theatrical Exchange.

National Theatre Owners' Association.

John Cort, president of the National
Theatre Owners' Association, and Henry
W. Savage have entered into an agreement
whereby the latter will play his numerous
attractions in the theatres under the control
of the National Theatre Owners' Association.

This arrangement fulfills the object for
which Cort and those affiliated with him
have been fighting; that of bringing all pro-
ducing managers into an agreement such as
will allow them to play their attractions
independently. It does not prohibit Savage
or any others from placing their offer-
ings in the syndicate city theatres, as that
would be a violation of the policy of the
association, but it does allow them to play
in all "open door" houses.

Savage will produce an unusual number
of new plays, both dramatic and musical.
Among such for the coming season will be
The Little Damsel, by Moncton Hoff; The-
odore and Company, by Oliver Herford; A
Great Name, by Victor Leon and Leo Field;
Little Boy Blue, by Henry Berens; besides
a score of operettas that promise to prove
worthy metropolitan successes, all from
European markets. In addition to these
he will have new plays and musical com-
edies by such American writers as A. E.
Thomas, Rupert Hughes, Gustav Laders
and Walter Brown. He will also send out
his big successes The Merry Widow, Mad-
ame X, and others, together with a re-
vival of The Prince of Pilsen.

Several other syndicate producers have
declared for the independent movement.
These men, for certain reasons, have re-
frained from announcing their intentions,
but they will play the territory in "open
door" theatres.

John Cort has won what seems to be the
final battle in the theatrical war that has
been waging for several weeks, and indica-
tions point to a speedy settlement in affairs
theatrical.

C. A. Burt's Southern Circuit, Inc.

S. B. Murdock, City Passenger Agent of
the Seaboard Air Line Railway, was in our
office and advised that the outlook for good
business through the South is better than
ever. He also states that he has ascer-
tained through many company managers
that the Southern territory will be patri-
fully supplied with attractions this coming
season; in fact, more than the previous
four seasons.

W. T. Meadows and Company, managers of
the Opera House at Williamston, N. C.,
have placed their theatre on this circuit.
Mr. Meadows states that the theatre is up
to date in every respect, with a seating ca-
pacity for about 650 people. The theatre
will open about Sept. 14, and is said to be
one of the prettiest theatres in the northern
part of North Carolina.

Charles A. Burt has arranged to move
his offices to Suite 636 Knickerbocker The-
atre Building, where he will be installed
not later than July 1.

American Theatrical Exchange.

H. W. Savage, since last bookings were
compiled, has placed all of his attractions
with the "open door"—these include The
Merry Widow, Madame X, Prince of Pils-
en, and The Love Cure.

Since Mr. Savage has declared in favor
of the "open door," and a majority of pro-
ducing managers have requested that their
old routes remain in the Southern States,
and Texas and Oklahoma with these added
attractions, it is reported the one-nighters
will be well taken care of on all of the cir-
cuits of the "open door."

Arrangements have been made for a tour
of the Southern States for Margaret Ill-
ington the coming season.

Mort Slinger has booked his Flirting Prin-
cess, Goddess of Liberty, and Prince of To-
night attractions through this office.

Henry H. L. Eugene, manager for the
Grand Opera houses in Atlanta and Macon,
Ga., is in town, and feels more than
pleased with the list of the "open door"
attractions.

Abbie: Show Low, S. L. Richardson; Paren-
thesis, Jacques Martin; Buck McKee, Harold
Harrisell; Pergola, John J. Pierson; Timber Wil-
sons, Texas Cooper; Rev. Samuel Price, Fulton
Russell; Echo Allen, Florence Rockwell; Joseph-
ine, Marie Taylor; Polly Hope, Julia Dean.
Bertram Harrison, Henry Miller's representative,
has already produced The Upstart. John West-
ley is in the east, but is not being featured or
starred.

Successes, St. Paul, Minn.: Minnie Dupree
appeared in The Heart of Maryland as Nanny
McNair in the London production of the piece.
The original cast of The Heart of Maryland
was: General Hugh Kendrick, Frank Mordant;
Colonel Alan Kendrick, Maurice Barrymore;
Colonel Fulton Thorpe, John B. Keller; Lieut-
enant Robert Telfair, Cyril Scott; Provost
Sergeant Blount, Odell Williams; Tom Boone,
Henry Weaver, Jr.; Lloyd Colvert, Edward J.
Morgan; the Sexton, John W. Jennings; Uncle
Daniel, Scott Cooper; Captain Leighton, A.
Pearson; Captain Blair, A. C. Mora; Lieutenant
Hayes, W. H. Fox; Corporal Day, Edwin Mey-
er; Corporal H. E. Bowditch; Bindoo, Edwin
F. Mayo; Little True Blue, Johnny McKeever;
Mrs. Claiborne Gordon, Helen Tracy; Maryland
Calvert, Mrs. Lillie Carter; Phoebe Vancey,
Georgia Busby; Nanny McNair, Angela McAul.

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CHICAGO SUMMER ATTRACTIONS

Baby Mine, with Otis Harlan and Marguerite Clark, Leading in Popularity—Aborns Close in The Mikado—Edward E. Rose's Rock of Ages—Katie Emmett Buys a Theatre.

(Special to The Mirror.)

CHICAGO, June 27.—Three more theatres closed Saturday down town, and several outlying vaudeville houses. The Summer opera season at McVicker's ended with the closing of that theatre, and the early Summer runs of Billy at the Cort and The Lottery Man at the Lyric closed with the darkening there.

Baby Mine, the new farce at the Princeton, with Otis Harlan and Marguerite Clark, seems temporarily in the lead as a popular warm-weather attraction, though Madame Sherry, at the Colonial, and William Norris' My Cinderella Girl at the Whitney are drawing well, and the engagement of Mary Mannering at the Garrick has been extended two weeks, with announcements of a special matinee Fourth of July. Meantime, The Fortune Teller goes prosperously on at the Olympic.

The farewell production of the Aborn Opera company at McVicker's, The Mikado with May De Sousa as Yum Yum, delighted the critics as well as the audience. The concurrence of incidents was almost wholly fortunate except a few days of hot weather. Crowds attended. Miss De Sousa won many encores with "The Moon and I" and other Yum-Yum songs. Joseph Sheehan sang Nanki Poo with his usual ease, accuracy, and assurance of voice. Frank Deshon's Ko Ko showed his well-known excellence in the part. H. L. Waterous was capital as Pook Bah. His rich, sonorous base let out the usually concealed beauty of the Pook Bah music, while his idea of the part and ability to act combined to make him one of the most conspicuous members of the cast. Joseph Dunsmuir's Mikado was especially complimented by the critics. Harry Luckstone sang Pish Tush well. Lillian Swain was properly bright and mischievous as Pitti Sing, and she sang exceptionally well. Louise Kelly was a very pretty Peep Bo, completing an extraordinarily attractive trio of giggling maids from school. Ethel Du Fre Houston showed gifts as an actress with her Kathia, and sang her second act solos beautifully, with full appreciation of these contralto gems. Phil Fein as the umbrella bearer made that bit easily noticeable and remembered, dancing like a Jap imp. The staging and costuming were rich and in the finest taste. The production as a whole probably was the best Chicago has seen or will see for many seasons.

Manager Sol Litt, of McVicker's, intimated that Summer opera would again close the season at that theatre next Spring. As dessert after the meal of the regular season it seems popular. My Cinderella Girl is nearing its two hundredth performance at the Whitney. Manager Frank O. Peers keeps the handsome little theatre refreshingly cool. Powers' will be reopened Aug. 7 with Her Son, a play by Charles Bradley. William Riley Hatch, Katherine Emmett, Walt McAllister, Beatrice Irwin, Louise Randolph, Joseph Kaufman, Marguerite Sergeant, and Harold R. Chase are announced as members of the company.

William A. Brady, in the city on his way to Winnipeg, is quoted as saying that there would be several companies playing Baby Mine next season.

Manager William Roche, of the Bijou-Academy-Haymarket, has gone to New York to get looking for the Haymarket, which will receive traveling companies next season.

The Taming of the Shrew will be played during the week of July 11 at the University of Chicago by a company recently organized here. It includes John Nicholson as Petruchio, William E. Bonney as Grumio, Walter Harmon as Baptista, Richard Davis as Lucentio, Charles Carroll as Gremio, Ralph Adams as Hortensio, Harry Plympton as Tranio, Katherine Chalmers as Katherine, Leta Vance as Bianca, Margaret Allen, Blye Power, Agnes Mallard, and Jeffries Franklin also will be in the cast. The production will be under the direction of Florence Wallace.

John T. Prince, Jr., formerly Chicago representative of the Clipper, has become the manager of the newly established Central Play Bureau, with offices in the Ashland Block. The bureau will be prepared to furnish new plays as well as produced dramas; also sketches and analogues.

Edward E. Rose is at work on a play entitled The Rock of Ages, which will be produced here next season by Messrs. Rowland and Clifford, who recently produced the same author's The Rosary.

Katie Emmett, famous in seasons of yesterday in boy parts, and the author of Killarney and other plays, has bought a pretty new theatre in Saugatuck, Mich., just across the lake, on the shore, and she will run it in connection with her fruit farm nearby. At frequent intervals during the Summer she will give real fruit souvenirs. There will be no lemonade.

The next bill at the Colonial, opening the new season in September, will be The Follies of 1910. In other words, Madame Sherry is expected to run on into August.

Treasurer Ernest Young is missed at the American Music Hall. He is away on a vacation.

William Hawtrey was at the Majestic last week, still playing Louis J. Vance's ingenious and gripping little melodrama, Compromised. Mr. Hawtrey played the worthless husband with his usual skill and success. His capable little company included Richie Ling and Virginia Milton.

Florence Reid and Frederick Santley, recently at the Chicago Opera House in The Gay Hussars, are at the Majestic this week in a new act, which they tried at Milwaukee last week.

Sidney Drew illumines the American Music Hall bill this week with a tabloid version of The Rivals. He will play Bob Acres and George Le Soir will play O'Trigger. S. Rankin Drew will play Absolute. Sidney Drew played Bob Acres in Montreal a number of years ago, with Maurice Barrymore as Absolute. Mrs. John Drew as Mrs. Malaprop. Mrs. Sydney Drew as Lydia, and Charles Verner as O'Trigger.

The Old Flute Player, Charles T. Dazy's little play, which won the \$250 prize in the Actors' Fair contest, will be produced at the Majestic in this city Aug. 13, with Adelaide Cumming as the Widow and Carl Sauerman in the name part.

After about 25,000 miles, equal to all the way round the world, in one night, Henry Woodruff has returned to Chicago in high spirits. The tour has revealed the fact that Mr. Woodruff's fame has spread to all the one-night coast corners, and that he is a valuable star for the box-office in them all.

Edward Jolly and Winifred Wild, in a mixture of singing, dancing, piano playing and repartee, entitled P. T. Barnum, Jr., earned considerable applause at the Majestic last week. Granville and Rogers proved one of the most popular acts on the bill, and the clever Three White Kuhns seemed to suit the Summer crowds very well. Lee Harrison and Barney Bernard submitted a pretty good conversational Hebrew character sketch, which got plenty of applause, and the Melnotte Twins and Clay Smith found favor as usual. George Spink, with his barn dance musical comedietta, was hardly a hit, but fared well, closing the bill.

The bill at the Majestic this week: McIntyre and Heath, Great Howard, Stepp, Mehlinger and King, Taylor Holmes, Dolly Sisters, Six Baltons, Florence Reid and Frederick Santley, and others.

The Derelict, played by Frank Sheridan and a numerous little company for vaudeville, was billed most conspicuously at the American last week. It proved to be one of those efforts which force the attention on scenes with a suggestive taint, almost ad nauseam, before developing a respectable purpose. And after Mr. Sheridan enters, effectively, as the tramp invited into the room where three couples are singing, drinking, embracing, dancing, the opportunity for him is not fulfilled. Many of his lines sound like buncombe, or the ill-considered remarks of agitators. The discovery that the girl who is revolted by the scenes about her is the daughter of the tramp is discounted by the audience and fails to impress. Mr. Sheridan makes the most of the derelict under the circumstances.

Joseph M. Galtes has engaged Nita Allen, Henrietta Lee, Percival Aymer, Harry Clark, Herman Hirschberg, and others for Wilbur Nesbit's musical com-

edy, The Girl of My Dreams, at the Illinois Aug. 7. John Hyams and Lella McIntyre are to be the stars. Karl Hoesch is the composer.

The Barnyard Romeo, another name for the bird who is just now on the stage and in the public eye as the chanteur, is at the American Music Hall this week with a cast of forty, principals and chorus.

"Ocular opera," so-called and not fully explained, will be seen at the Auditorium preceding the grand opera season. Anna Pavlovna, Michael Morditin, and the Imperial Russian Ballet will be in the company.

Channing Ellery has captured the entire fashionable North Shore, and Bismarck Garden is crowded every night to hear his band. As a programist nobody equals him in giving cultured ears what they want. He rags them no rags. Summer has lit the moon and stars every night lately, keeping back the curtain of the clouds, and the cozy, park-like garden on Sheridan Drive has been a complete picture of al fresco joy.

SUMMER NEWS FROM BOSTON

Better Business at the Theatres—Up and Down Broadway Produced at the Shubert Theatre—Professional Gossip at the Hub.

(Special to The Mirror.)

BOSTON, June 27.—The weather being of a more temperate character, all the theatres to-night saw a far better business than was the case last week. Forepaugh and Sells Brothers' Circus, however, playing for two nights over in Cambridge somewhat affected the size of theatre audiences as will be the case to-morrow night also.

Chief interest centred in the reopening of the Shubert Theatre for the first performance on any stage of Up and Down Broadway, with Eddie Foy and Emma Carus as the stars and a host of other favorites. The piece was well liked by a large audience, it was sumptuously staged, the book proved amusing and the music most captivating. The piece, as may be imagined from its title, is a brilliant review of recent events. With a somewhat mythological beginning it has a very earthly and worldly ending, and is sure to make a great hit wherever produced.

The next to the final week of The Man from Home opened at the Park Theatre to big business. The last performance is now announced for Saturday, July 9.

The Girl and the Taxi bids fair to hold the stage of the Tremont all Summer. Business continues to be very large.

The musical version of Rip Van Winkle was enjoyed by a large audience at the Castle Square Theatre to-night. This is the second of the Summer operas to be given at this house. There was a special ovation for William Wolfe in the title part, as he is well remembered by Castle Square Theatre patrons during the days when the Savage company gave opera at this house so successfully. Ethel Balch as the chief singer among the women is meeting with great success.

Lindsay Morrison put on The Christian at the American Music Hall to-night, and the piece was well played. Theodore Friebeus, long a favorite at the Castle Square, will make his appearance with this company next week in The Battle.

Charlotte Hunt at the Majestic gave an admirable performance of East Lynne, attracting many who pleasantly recalled Clara Morris in the leading role.

Kelth's put on a splendid bill, with Captain Fritz Duquesne, the famous big game hunter, as the chief feature. Every other number in the programme is almost a headliner.

The large company playing Up and Down Broadway had a good time visiting the Boston theatres Friday and Saturday nights. The company arrived in Boston during Friday. Fully fifty of them enjoyed The Girl and the Taxi at the Tremont Saturday night, through the courtesy of Mr. Schoeffel and Al Shehan.

Mrs. Charles H. Bond, widow of Mr. Bond, who first acquired the property where the Shubert Theatre now stands and was to have erected a theatre when he died suddenly, has gone to Europe with her family. Mrs. Bond, like her husband, always was interested in theatrical people and she has proved the friend of many an aspiring young actress or singer.

Although exhibiting in Cambridge the Forepaugh and Sells Brothers' Circus paraded through Boston streets this morning and made as fine a circus parade as

The bills this week: Princess, Baby Mine, with Marguerite Clark and Otis Harlan; Garrick, Mary Mannering; Olympic, Fortune Hunter, Colonial, Madame Sherry; Ziegfeld, Girl in the Kimono; Whitney, William Norris in My Cinderella Girl.

Creators is entertaining crowds at Sans Souci, where al fresco dining is extremely popular. Ferullo has left the White City and Lombardo has come with grand opera company, which sings in the pavilion with the band.

The Ziegfeld reopened last Saturday night with a new comedy with music by Helen Bagg, with lyrics by Harold Atteridge, who was the author of The Winning Miss. A further account will be given in the next issue.

An out-of-door performance of Cavalleria Rusticana will be given at Ravinia Park week after next, with Joseph Sheehan and Louise Collier in the leading roles. The music will be played by the Philharmonic Orchestra, which will begin to-night a three weeks' engagement at Ravinia. OTIS COLBURN.

the city has ever seen. The circus itself, it may be added, proved to-night to be full of capital features.

Richard A. Coleman, the original Peck's Bad Boy, died a few days ago in the West End. He was forty years old and for a number of years was a member of Lew Dockstader's company. He retired from the theatrical business five years ago.

Karl de Mel, an opera singer, was in court a few days ago to seek a release from custody and a reduction of bail in a suit brought against him by Charlotte Lillian Moore, who claims she loaned De Mel \$6,300 and paid him \$1,500 under false pretences, as she alleges. The court refused to discharge him or to reduce his bail.

Members of many theatrical companies playing in Boston were interested in the baseball game that was played between the Boston Opera House team and that of the Metropolitan Opera House of New York at the National League grounds. The Boston team defeated the New Yorkers 15 to 3.

The Colonial is booked for an early opening, as it is announced that on Aug. 1 Charles Marks' big production of \$3,000,000 will be put on for an indefinite run, following its try-out at Atlantic City.

A noticeable figure at the performances of The Girl in the Taxi at the Tremont is the mother of Carter De Haven, the leading man of the company, who looks quite as young as her talented son.

As soon as The Man from Home finishes its season at the Park, Madeleine Louis, of the company, will go to the North Shore for the rest of the Summer. Instead of to her home in the Middle West. JAY BENTON.

CLEVELAND.

New Theatre Company at the Colonial—Good Work by the Holden Company.

The New Theatre co. presented Sister Beatrice and Don for a matinee and The School for Scandal June 23, at the Colonial. After the performance Winthrop Ames, director, entertained the entire co. with a farewell dinner at the Hollenden Hotel.

The warm weather has been a boon for the outdoor attractions and Max Faetkenbeur furnished a fine bill at the Euclid Garden, 20-25, the co. being seen in A Knight for a Day, which was well produced, and the staging, costuming and singing were of the best. Coming Thro' the Rye 27-2.

The Colonial Stock co. presented Before and After at the Colonial 20-25, with the exception of 23, when the New Theatre co. held the boards. On and Off 27-2.

The Holden co. gave a good presentation of Camille at the Cleveland 20-25. Davy Crockett will be the last play of the engagement 27-2.

The Grand Theatre attractions are now being produced at the Euclid Avenue Opera House. WILLIAM CRATON.

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GOSSIP IN PHILADELPHIA

Society Agitated Over Operatic Developments—The Work of the Stock Companies—The New Nixon Theatre—Slade's Chat of Local Events.

(Special to The Mirror.)

PHILADELPHIA, June 27.—Physicians advise not to worry or become excited during hot weather, but Philadelphia society ignored the advice last week and fretted and fumed. It was all because of the grand opera situation in this city, which seems to be more in a tangle than ever before. Many of the old-timers, men and women whose patronage and financial assistance made grand opera possible in Philadelphia long before Oscar Hammerstein invaded the town, have been displaced for the choicest positions in the Philadelphia Opera House for the coming season. Even the municipality itself has been ignored, and now Mayor Keyburn says he intends to return the little gold engraved "pass" plate which he received from Mr. Hammerstein two years ago, and which supposedly placed a box in the music temple at the disposal of the city's chief executive for all time. The situation has brought out all sorts of rumors, one of which is that an opera box suit may result from last Monday's drawings by stockholders. Quite a number of last season's boxholders at the Philadelphia Opera House renewed their holdings while Mr. Hammerstein was appealing for a guarantee. With the purchase of his operatic interests here, no attention was paid, it is claimed, to the old holders. Legal advice as to their rights is being obtained, but what the outcome will be no one can say.

The Empire Circuit Company has taken over the lease of the Trocadero from the estate of the late J. W. Wimpenny.

Rapid progress is being made in the construction of the Nixon, on Fifty-second street below Market. The new theatre will be one of the largest and handsomest playhouses in Philadelphia. There is little doubt now but that it will be ready for occupancy early in the Fall. It will be under the management of Fred G. Nixon-Nirdlinger and Thomas Love.

Lella Shaw will make her debut this evening as leading woman for the Orpheum Players at the Chestnut Street Theatre, appearing as Pam in Clyde Fitch's charming comedy *Girls*. Whether or not this means the retirement of Marion Barney as leading woman of the Orpheum Players is anybody's guess. No "official" announcement of the changes that have been or will be made in the personnel of the organization have as yet been made. It seems to be pretty well understood in local theatrical circles that the beginning of the regular season will find many new faces among the Players. Miss Shaw is described as a beautiful and talented English actress and vocalist of wide experience, not only in legitimate work but in vaudeville and comic opera as well. Her first appearance was made at the Drury Lane Theatre and her first work in this country was in stock. Subsequently she appeared successfully in New York and road productions, and, for a while, she was a member of the Metropolitan Opera company, singing minor roles. As a child she was considered one of the greatest pantomimists of her age.

Mr. and Mrs. J. Fred Zimmerman will sail for Europe on July 2, going direct to Oberammergau to witness the Passion Play. They will return home some time during August.

Lily Healy, who has signed with one of Gus Hill's companies, is a Philadelphia girl, and has been in the burlesque business for a number of years.

Would it be surprising, I wonder, if Marion Barney, so long the popular leading woman of the Orpheum Players, should be found on the vaudeville stage the coming season?

Blanche Sloane, who is on this week's bill at the Grand, is a sister of the famous jockey, Tod Sloane.

A visitor to Philadelphia is Gene Pollard, leading woman with one of the burlesque shows last season.

Arrangements have been completed with the Aborn English Grand Opera company for a series of performances which will be given at the Apollo Theatre, Atlantic City, next week.

Manager Eckhardt announces that the Gayety will remain open all Summer. The current week's attractions are *The Violet Beauties* and *Madame Fanchon* and her living art models.

The Theodore Thomas Orchestra continues at Willow Grove Park this and next week. More charming music one

could not desire, and thousands are present at every concert.

The torrid weather of the past week crowded the parks and hippodromes, but even then little relief could be found from the intense heat.

St. Elmo, Grace Hayward's dramatization of Augusta Evans' Southern novel, was given for the second time this season by the Orpheum Players at the Chestnut Street Theatre last week. Many of those who appeared in the first production are on their vacation, so that last week's cast contained many new faces. A very satisfactory performance was given, however. This week, *Girls*.

Carl Edwards and his band opened an engagement at Woodside Park last week. Thelma Fair, a soprano of note, is the soloist.

Society turned out in force last Thursday to witness the open-air production of *Ingomar* by the Fred Eric Players. The performance was given on the lawn at the home of Clement A. Griscom at Haverford, and was in every way successful. The company will appear in *Romeo and Juliet* in the Botanical Gardens of the University of Pennsylvania next Thursday evening. Both of the performances are for the benefit of the Charlotte Cushman Club of this city.

The bill at Keith's this week is full of novelties, some of which are new to Philadelphia audiences, one of which, *Baseballitis*, is certain to attract, as this city at the moment is wild on baseball. It tells the story of the "fan" and how his wife cures him of the craze. Another new act is *The Eight Geisha Girls*, a Keith importation from the land of the Mikado. Other numbers on the bill are *Roman Sports* and *Pastimes*, presented by S. W. La Veen and company; Howard and Howard, in *The Hebrew Messenger* and the Thespian; A. A. Seymour Brown and Nat D. Ayer, in *Undiscovered Genius*, a comedy sketch; Minnie St. Claire, comedienne; Ted Lenore, coon singer; Fred Zohedie, equilibrist; the Great Montrell, juggler.

The William Penn will present this week Charles Lutz, the armless wonder; the Eight Fashion Plates, dancers; the Whirlwind Westons, Henderson and Thomas, Lee Tung Foo, a Chinese character, and others.

The offering at the Grand to-day, Tuesday, and Wednesday, includes Guy Bartlett and company in *The Rabbit Dream*; Mile. De Oesch, juggler; John J. Devlin, monologist; La Valles, whirlwind dancers, and the Three Alverettas. The bill for the remainder of the week will introduce new features.

The Big Hippodrome will present as its principal headliner this week J. M. Moore's plantation spectacle, *Ethiopia*, with the New Orleans Jubilee Singers; the Globe Comedy Four, and the Memphis Students. Other features will be the Piccolo Midgets, Bonheur Troupe, the Flying Martins, the Nevas, horizontal bar artists; Abrona Zoeller Trio, Martini and Turner, Morris and Richman's Comedy Circus, Brothers Clark, strong men, and Juggling Jasper.

The Philadelphia Hippodrome continues its policy of presenting a "thriller" as its principal headliner. This week it is *Polar*, who performs on a 75-foot pole many daring and dangerous feats. There are fourteen other acts, selected from the best talent available.

JAMES D. SLADE.

CINCINNATI.

Park Stock Company Enjoying Good Patronage—Roof Garden Attractions.

CINCINNATI, June 27.—When Johnny Comes Marching Home is the name of the play that is drawing large crowds to Chester Park this week. The reputation which the Chester Park Opera company has established during their stay here has equaled, if not surpassed, that of former seasons. Elgie Bowen has a lively sonnet role, Nella Brown is the prima donna, and Bessie Tannehill appears as Pemberton.

More than 25,000 people took the hot weather cure at the Chester bathing beach the past week.

Memories of the Civil War will be revived at Lagoon 4, when the Monitor and Merrimack will enact their famous duel on this beautiful lake. In addition

an immense fireworks display has been arranged. Also a secondary feature, *La Petite Inferno*, makes a slide for life across the lake, which is both daring and skillful.

The Park Stock company put on *The Octoroon* June 26, with Herschel Mayall in the leading role, Wahnotee, the Indian, and Edna Ellamers appears as Zoe, the Octoroon. Large crowds enjoyed the cool breezes from the river at the Lagoon the past week, which, with the many attractions, made a good business.

The entertainment at the Orpheum Roof-Garden this week will consist of Sara Comstock as soloist; the Orpheum Symphony Orchestra, under Theo. Hahn, and the Bohemian Quartette.

A. J. MCNAIR.

SPOKANE.

Some Dates Ahead at the Auditorium—Work Resumed on the New Morris House.

National Opera co., including Alda Hemmi, soprano; James Stevens, baritone; Charles Contuer, tenor, and George Kunkle, basso, presenting *The Bohemian Girl* and *Fra Diavolo* at the Auditorium, to good business June 15, 16. Henrietta Crossman in *Anti-Matrimony* 22, 23. Maud Adams 24, 25. Benefit Spokane Lodge, O. A. H., 14. Margaret Anglin in *The Awakening* of Helena Ritchie 16, 17. William Collier in *A Lucky Star* 25, 26. Mrs. Fiske Aug. 8, 9.

The Lawrence Players presented *The Crisis* at the Spokane the week of 12. D. S. Lawrence was acceptable as Stephen Brice, Jane Vivian Kelton being an impetuous Virginia Carvel. Other members were well cast. Strongheart is underlined for the week of 19.

W. M. (Dad) Russell, representative of the Shubert interests on the Pacific Coast, announced in Spokane on 16 that J. J. Shubert will be here early in July to arrange for the big New York attractions in the Northwest the coming season. Mr. Russell has advocated the "open door" policy on this coast since 1884.

May Arkwright Hutton, wife of a millionaire mine operator in Spokane, and president of the Political Equality League of Washington, will entertain Henrietta Crossman at a reception the afternoon of 23, when Miss Crossman will discuss political equality. Prominent society and club women and advocates of the cause will be among the guests.

Laura Adams, character woman for four years with the Jessie Shirley Stock co. in Spokane, is contemplating going into vaudeville. If she does the "try-out" will take place in Spokane. Miss Adams will spend some time with Mrs. Albert V. Uhls, better known by her stage name of Pauline Sain, while here. Miss Sain may go into vaudeville with Miss Adams if their sketch proves satisfactory.

When the senior class of the Washington State Normal School at Ellensburg presented its annual class play the evening of 13, twenty-three young women took male parts in the cast of *Twelfth Night*. Two men appeared in male roles and five of the prospective schoolma'ams essayed female roles. Bertha Edson, of Seattle, was the Viola.

W. W. Dreyfoos, prominent among the younger business men in Spokane, and Pearl Hunt, of Brooklyn, leading woman of a "girl" act, which played the Orpheum Circuit last season, will be married in September. They met while Miss Hunt was playing in the Orpheum Theatre here recently. They will live in Spokane and Miss Hunt will leave the stage.

Work was resumed on the American Music Hall, as the new Morris Theatre is known, on 15. The contractors have agreed not to employ on any of the work mechanics not carrying the union card. This means that the ornamental plasterers, over whom the dispute arose, must either join the plasterers' union or leave the work. The house is to be opened next Fall.

Spokane Lodge, Loyal Order of Moose, is arranging for the appearance here of the Loyal Order of Moose Minstrels, now making a tour of the country. The co. will be augmented by a number from the local lodge. A committee composed of Dr. W. S. Wallace, chairman; George W. Walker and William F. Keller has been appointed to make all arrangements.

Carl J. Walker, publicity promoter at the Pantages Theatre, where his brother, E. Clarke Walker is manager, and Margaret Chambers, of Washington, D. C., will be married in the Church of Our Lady of Lourdes on 29. This is a culmination of a childhood romance. They have not seen each other in two years, when the prospective bridegroom came to Spokane. The bride-to-be arrived in Spokane on 18, making the trip across the continent unaccompanied. Mr. Walker

was formerly a special writer on the *Washington Star*. W. S. MCCREA.

PITTSBURGH.

The Davis Stock Company Popular—Howe's Pictures—Summer Amusement Events.

PITTSBURGH, June 27.—In spite of the extremely hot weather during the past week the Grand was largely attended, where *The School for Scandal* was admirably presented by the Harry Davis Stock company. The Ironmaster is the current bill and *All on Account of Eliza* and *The Rogue's Comedy* are in preparation.

The Nixon is doing a good business with Lyman H. Howe's moving pictures, and an entire change of bill is offered this week, the chief part of which shows several pictures of Roosevelt in Egypt. Other subjects are the Yokohama Jubilee, *The Bay of Salerno*, *The Park Caserta*, *Scenes of Holland*, *Clock Making in England*, *Notre Dame, Paris*, *A Dream of Napoleon*, *Landing Passengers at Tunis*, and *Consul, the Monkey Prodigy*.

Another long and interesting programme is exhibited at the Pittsburgh Hippodrome this week, of which the *Dare Devil Diving Horses* form the headliner. The nightly attendance is large.

The Ben Greet Woodland Players will be seen in Shakespearean repertoire from Thursday to next Tuesday nights in conjunction with the Pittsburgh Festival Orchestra on the Hotel Schenley lawn.

Rocereto's Band, which is a popular organization hereabouts, is the principal attraction at West View Park for this week. Kennyswood Park has a hippodrome performance, and its usual attractions.

Madame Kenny Lipsin and her Yiddish company will be seen in *The White Slaves* on next Friday night at the Alvin. ALBERT S. L. HAWES.

SALT LAKE CITY.

New Play Produced by the Mack-Leone Company—Allen Curtis Company at the Daniels.

At the Salt Lake Theatre Margaret Anglin and her excellent co. presented *Helena Richie* June 13-15 to fair business, audiences being extremely enthusiastic and curtain calls numerous. David Kessler and his Yiddish players presented *The Jewish Heart* 21 to a small but highly appreciative audience. The co. is very good, but limited in their drawing powers to the population who can understand their language. Rosa Karp, who was here with a former Yiddish co., was well remembered and received much attention. She is a clever and pleasing actress. The advance sale for the engagement of Mrs. Fiske is large and everybody pleased to know that she will be at the Salt Lake Theatre.

At the Orpheum the Mack-Leone co. presented Mr. Mack's own play, entitled *God's Country*, a name which does not cover the matter of the play. It is a drama of the Western barroom type and with the usual pruning and astringent will no doubt become standard. Frederick Moore and Pearl Ethier had the comedy parts and played them so well as to seriously overshadow the leads. Week of 19, Merely Mary Ann.

At the Daniels the Allen Curtis co. opened 18 with a musical extravaganza called *The Jolly Widow*. The co. is made up of the following people: Lillie Sutherland, Maybelle Baker, Flo Sherlock, Henry Auerbach, Charles L. Reilly, Harry Ford, Jack Curtis, and a chorus. Three performances per day are given; prices 10, 20, 25.

At the Grand Victory Bateman and Noel Travers, supported by a fair co., presented *Caprice* to a good house 19. This co. will play a Summer engagement, changing bill each week, and will, no doubt, do well if the weather does not drive people to the Summer resorts and mountain glades. Miss Bateman is well remembered here from her days in stock co. at the same house in which she now is playing.

Emma Lucy Gates, Utah's sweet singer, who has a five years' engagement at the Royal Opera, Berlin, is at home for a visit, and by permission will give a concert 29 at the Salt Lake Theatre. C. E. JOHNSON.

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SAN FRANCISCO.

Margaret Anglin Fulfilled All Expectations—A New Suburban Theatre Dedicated.

At the Columbia, evening 20, Margaret Anglin conquered without reserve each and every witness to the portrayal of her character, Helena Richie, in the excellent drama entitled *The Awakening of Helena Richie*. Tears were drawn from the eyes of the listeners, and glittering, briny tears they were, too, which was a great tribute to the power and reality of the acting of a great star. The cast was superb and comprised the following people: Sally Williams, Gertrude Swiggert, John H. Crawford, Eugene Shakespeare, Eugene Ormonde, Master Raymond Hackett and Halbert Brown. Miss Anglin offered Mrs. Dane's Defense matinees 24 and July 1.

The Alcazar gave another perfect production of *Iris*, with Virginia Harned, supported by William Courtenay. The star has met every expectation that was entertained when her engagement was announced. Her performances are being well patronized. The next production to be presented will be *Camille*.

At the Princess Ferris Hartman is producing the amusing piece entitled *The Yankee Consul*, which ends June 25 and after which, 26, he will offer *The Toy-maker*.

The Valencia has been converted into a moving picture house and has been such since 18.

A very important dedication of a theatre will take place 9 at Carmel-by-the-Sea, a suburb of San Francisco. It will be an open-air amphitheatre with a seating capacity of 1,500. The stage will have an opening of 50 feet and a depth of 40. The play selected with which to dedicate the new project is entitled *David*. Herbert Herrin, himself a poet, will play the part of David, and Helen Cooke will assume the role of Michal. Samuel and Saul will be taken respectively by Professor Boke and George Mandel. Garnett Holme is coaching the players and the music, which will be Handel's *Saul*, is under the direction of William Furst, musical director of the Empire Theatre, New York. He had charge of the music at the Greek Theatre when Maude Adams made her appearance there.

Annette Kellerman will be at the Orpheum in July. A. T. BARNETT.

SPRINGFIELD, MASS.

Charles Meakins and Pauline Lord Scored—Poli Stock Company Continues to Please.

Following a successful week in Annie Russell's old success, *A Royal Family*, in which Charles Meakins scored particularly as the Prince, and Pauline Lord as Angela, and in which other notables were Frederick Tiden as the King, Gerald Harcourt as Father Angelmo and Wilton Taylor as the Cardinal, the Hunter-Bradford Players played *The Dictator* for a week. The Collier farce was ably done, Frederick Tiden handling the star part with effective liveliness. Thomas R. Mills, Alexander Leftwich, Frankie Fraunholz, Gerald Harcourt, Marion Abbott and Pauline Lord were prominent features of the cast. Charles Meakins surprised every one by playing the wireless operator, which is a far cry from opera and romance. Old Heidelberg follows.

The Poli Stock company gave a notable rendering of *Paid in Full*, week June 13-18. Warda Howard and W. J. Townshead handling the leading parts admirably. Hugh Gibson was Captain Williams and Rogers Barker Jimmy Smith, and made good. Brewster's Millions followed, and Rogers Barker made a great big hit as Monty Brewster. Warda Howard was Peggy and Hugh Gibson and Warren B. Emerson received special mention. Leah Kleeschna June 27-2. EDWIN DWIGHT.

BALTIMORE.

A Successful Opera Season Closes—The Array of Summer Amusements.

BALTIMORE, June 27.—The Mikado is presented to-night at Ford's by the Aborn Comic Opera company. This week will close the season of popular operas here. It has been attended with great success, well merited. The cast in *The Mikado* includes Ada Meade, George L. Tallman, Robert Lett, Huntington May, Phil Branson, William Schuster, Ralph Nicholls, Elbert Spellman, Carrie Reynolds, and Hattie Arnold.

The Hippodrome, at Oriole Park, is drawing crowds. The bill this week includes Nilsson's Aerial Ballet; Caledo, King of the Bounding Wire; Rose Nanon, with her flock of 100 trained acrobatic cockatoos; Adonis and his dog, and a number of other attractive features.

The Academy and Victoria have special vaudeville features. Lay Shore Park, Gwynn Oak and River View are offering special programmes for band concerts. HAROLD RUTLEDGE.

OMAHA.

Season Closes at the Brandeis—Woodward Stock Company Disbands for Summer.

At the Brandeis the closing attraction of the season was May Robson in Anne Warner's bright comedy, *The Rejuvenation of Aunt Mary*, June 19-21. Miss Robson is delightful in this part and her co. is a good one and remarkably well balanced. Business was quite good considering the extremely warm weather. On the afternoon of 21 the co. presented *The Rich Mrs. Repton*, a new comedy, supposed to have been seen here for the first time on any stage, and written by R. C. Carlton, author of *Lord and Lady Algy*. The cast is as follows: Paul Rance, a dramatist, Jack Storey; Lord Charles Dorchester, Paul Decker; Beyer Kempshaw, Arthur Detring; Edward Lurcott, a lawyer, Fred N. Brewster; Captain Pugaley, Julius A. Velie. Members of club: Bishop of Dronemister, Harry Cowley; Fitzroy Marrack, John McMahon; Vellamy, Lord Charles Dorchester's valet, George Hall; Jowling, Mrs. Repton's butler, Lester Jonts; Nora Lamony, Paye Cusick; Mrs. Fitzroy Marrack, Grace Morse; Miss Petworth, Mrs. Jack's secretary, Lotta Blake; Mrs. Jack Repton, May Robson. The part that the star takes is somewhat similar to that of Aunt Mary and it goes without saying that she fills it to a nicety. The supporting co. also did what was called upon them to undertake, to the evident satisfaction of the audience, but (and we must have a big but) the play seemed to the Omahaites and the members of the press scarcely worth while. It is entirely too talky and is lacking in action. The plot in brief is as follows: Mrs. Jack Repton some twenty years before had been married to a worthless fellow, who had not only neglected and abused her, but finally struck her. She then left him for her affinity and later on, when the aforesaid brute of a husband died, she had married Jack Repton. A little later poor old Jack, who was evidently a fine fellow in most ways, died and left her an enormous fortune. She was quite a favorite with the young men and formed a club on philanthropic lines to help along the poor but deserving young Bohemians. Lord Charles Dorchester, one of the club boys, had become very heavily involved in a financial way and to save his credit pending the outcome of a horse race, on which he took a thirty to one shot, she allows him to announce his engagement to the Rich Mrs. Repton, without having the slightest idea of following the engagement with the marriage ceremony or of doing more for him than to carry him through his financial embarrassment. In the last act the proper horse turns up a winner, the proper man gets the pretty little girl, and Mrs. Jack remains for all time to come the friend and patron of the boys and the girls. Possibly with considerable pruning here and there and the addition of one or two climaxes something may be made of the piece, but in its present shape it seemed to your correspondent that May Robson had better not confine herself to this play for the next season, unless she is in reality the rich Mrs. Repton.

Hot weather has sadly interfered with the attendance at the Boyd, so that it has been decided to close the theatre 25, the Woodward Stock co. disbanding for the Summer and coming back again to the Boyd Aug. 27.

The Air Dome, Courtland Beach and Manawa, with other small outdoor resorts, are doing well this torrid weather. The Gayety is still holding the fort with Summertime vaudeville and moving pictures. Business is only fair. JOHN R. RINGWALT.

TACOMA.

Maude Adams and Arthur Byron Shared Honors—Season Quiet Here.

What Every Woman Knows crowded the Tacoma June 15 and some more that could not get in were unhappy. Surely Maude Adams cannot say Tacomans did not appreciate her. John Shand was the real Scotchman in the person of Arthur Byron. The co. was very good. Miss Adams was last seen here in *The Little Minister*.

The Mack Swain co. are drawing fairly well. Michael Strogoff opened up the week of 12. Moving pictures and vaudeville draw the big crowds, but it requires something of note to draw the attention of theatregoers to the legitimate. FRANK B. COLE.

LOS ANGELES.

Richard Bennett Joins the Burbank Company —Work on Orpheum Progressing Rapidly.

Dramatically speaking, the city is rather quiet, with the Mason closed until William Collier opens the Summer season June 20, and the Auditorium practically dark for an indefinite time, with the possible exception of Ohlmeyer's Coronado Band, which will give three popular concerts this week. The motion picture houses, the vaudeville theatres and the stock co. houses are the only places of amusement open.

James K. Hackett, with Beatrice Beckley, are in their second week at the Majestic, playing 12-18 *Monsieur Beaucaire*, followed by a strenuous one-act bit known as *The Bishop's Candlesticks*. Mr. Hackett in *Beaucaire* does some fanciful and artistic work, and his character study of the convict in the latter one-act play is a decided bit of clever work. Miss Beckley is graceful and has more than satisfied in her interpretations thus far. To be found on the roster are Harry Mastayer, John Burton, H. S. Duffield, Florence Oberle, Claire Woodbury and several others from the Burbank Stock co. The co. assisting Mr. Hackett has been carefully selected. Attendance so far during the past two weeks has been highly gratifying indeed. Next week a big staging of *The Prisoner of Zenda* is promised.

Paid in Full is in its second week at the Burbank, and playing to capacity houses. This is undoubtedly one of the most successful undertakings of the present stock co., yet offered, and for clever work Miss Rambeau is much lauded. It is expected that Richard Bennett, who has recently closed his engagement with Maude Adams, will appear with the Burbank co. as leading man from June 20 to July 22.

The Charles King Stock co., which has recently been playing at the Grand, has left for San Diego, and the vacancy will be filled by the Gorton Stock co., opening 10 in *A Ragged Hero*. This arrangement was made by Lew Spaulding, business manager for the Ferris-Hartman co., who is in the city at the present time.

The Call of the North is on at the Belasco and will be followed next week by *Going Some*.

The coming attraction of importance is that of Mrs. Fiske at the Mason 27-2 in repertoire. This is the first time Mrs. Fiske has played at the syndicate house. Many inquiries and demands for seats are being received at the box office and this is two weeks ahead of time.

The Clune Amusement co. will take over the old Walker Theatre on Grand Avenue, near Seventh Street, opening it 18 as a high-class motion picture house. A large orchestra and several high-class singers will be features.

Work on the new Orpheum is moving ahead rapidly and, judging from the progress, the new house will surely open some time in December.

Abe L. Erlanger, head of the theatrical syndicate, is expected to arrive here in a few days, and we may expect some light on the recent shakeup between the "big uns," at least some information concerning us locally.

H. C. Wyatt, lessee of the Mason, has given out his list of attractions for the coming season, and among them are to be found the best in the theatrical sphere. DON W. CARLTON.

NEWARK.

Miss Meade of Aborn's Company Made Friends at Once—Some Gossip.

Miss Meade was presented by the Aborn Comic Opera co. at the Olympic Park June 20-26. The cast included several singers who assisted in the original production. Among them are Ada Meade, Josephine Bartlett, and Bertha Holly. Miss Meade is a new-comer to the park and was cordially received. Her stage presence is pleasing. She has a clear and strong soprano, which has been well trained. Others in the cast who scored are Robinson Newbold, Charles H. Bowers, and L. H. White. The warm weather brought excellent houses. Princess Chic 27. King Dodo follows.

Horace Wright and Rene Dietrich, who are Newarkers, entertained many friends at Proctor's 20-25.

George McDermitt, formerly manager of American Music Hall, and now managing a theatre in Bridgeport, Conn., was arrested as a fugitive from Jersey justice. Following his arrest Mr. McDermitt was paroled pending extradition papers. The charge against him came after a raid made by Sheriff Harrigan's office on a Sunday afternoon performance at the theatre last March. GEORGE S. APPELDATE.

PROVIDENCE.

Albee Stock Company Again Demonstrated Its Ability—Matthew Reilly's New Role.

With an interpretation that would please even Mr. Belasco himself, the Albee Stock co. demonstrated its worth with an excellent performance of *The Girl from the Golden West* at Keith's June 20-25. Miss Scott as the Girl was excellent, and her work throughout was a most brilliant success. Mr. Churchill also has a strong role as Jack Rance, and never fails to meet its requirements. Mr. Mortimer and Mr. Le Coeur were also happily cast in effective parts. Forty-Five Minutes from Broadway 27-2.

Alabama was the vehicle selected for the second week of the stock season at the Empire 20-25, and, notwithstanding the excessive heat, large audiences were in attendance daily. Three new members have been added to the cast in Grace Fries, Bessie Babcock and George Connor, and each handled their respective roles in a very capable manner. Kathryn Purnell and Raymond Bond shared honors and invested the leading roles with a finished portrayal. *The Banker's Daughter* 27-2.

Frederick Sullivan, stage manager of last year's Albee Stock co., made his initial bow of the season and assisted materially in the effectiveness of *The Girl from the Golden West*. He also contributed the role of the Sidney Duck.

Matthew Reilly, manager of the Bijou, is about to enter into the bonds of matrimony, the event being scheduled for 29. After an extended trip Mr. Reilly will again take up the reins of this popular little playhouse. During his absence the house will be managed by William Mahoney, of Keith's. F. F. HYLAND.

PORTLAND, ORE.

Arthur Byron's Part Stood Out Well—The Baker's Season About Over.

Maude Adams in *What Every Woman Knows* was the attraction at the Baker June 13-15 and played to capacity business at each performance. The star proved to be wonderfully clever and her co. exceptionally fine. Arthur Byron's John Shand stood out well.

Sapho was produced by the Baker Stock co. at Baker Theatre opening 12, but on account of Maude Adams' engagement 13-15, the co. rested until 16, opening with matinee and continued the rest of the week to packed houses. Isetta Jewel gave a clean and highly purified Sapho, such as it most becoming for a stock co., and received splendid notices in all the reviews for her original portrayal of that somewhat questionable role. Franklin Underwood also made a great deal out of the decidedly distasteful part of Jean Gausin. Others especially important were Frances Slosson, Lillian Andrews, Margo Duffet, John Sherman, and Earl Dwire. My Wife will follow for week of 19, and week of 26 *The Three of Us*, which is announced to be the closing bill of the season.

In *Gay Paree* was produced by the Armstrong co. at the Lyric week 13, and it is reported, played to good business. *The Belle of Tokio* 20.

JOHN F. LOGAN.

MILWAUKEE.

Robert Dempster Made Instantaneous Hit—Elita Otis Pleased Majestic's Patrons.

The feature of the first performance of Brewster's Millions by the Alhambra Stock co. on June 20 was the first appearance of Robert Dempster, the new leading man, who made an instantaneous hit, and promises to become a great favorite with the stock co. patrons. The production is an excellent one in every particular, and the other leading parts are well played by Maude Gilbert, Maude Burns and Frederick Burt. The minor parts are all in first-class hands.

The Cowboy and the Girl opened a week's engagement at the Bijou 19, and, although the weather was extremely warm, crowded houses were well pleased.

The new bill at the Majestic opened 20, the headline attraction being Elita Proctor Otis in a comedy sketch. Other numbers on the bill, which pleased, are: Bama Bama Girls, Gaston and D'Armond, John W. Ransome, Reid and Santley, Temple Quartette, Barnes and Crawford, Leon Rogers and Byers and Herman. A. L. ROBINSON.

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WASHINGTON.

Conclusion of the Opera Season—A Hippodrome Falls—Events of the Week.

WASHINGTON, June 27.—The extreme heat of the past week had its effect upon the attendance at the theatres, but not to the extent one would expect. The sterling performances given in grand opera by the Aborn company at the National, the continued big success of the Columbia Theatre stock season, and the return to Elizabethan Shakespearean form and dress in the presentations of the classics by the Ben Greet Players at the Belasco attracted fine audiences.

The coming week concludes the highly successful season of the Aborn Grand Opera company at the National, when *The Bohemian Girl* commences to a very large audience. A cast of undeniable excellence gives an ideal interpretation. A new-comer, Louise Le Baron, her first appearance in this city with this company, scored a noteworthy success in the role of the Gypsy Queen. J. K. Murray as the Count, Paul Bleyden as Thaddeus, George Shields as Devilshoof, Phil Branson as Florestin, and Clara Lane as Arline scored strongly. Last week's presentations of *La Traviata* and *Rigoletto* were richly endowed with crowning successes in the interpretations of the leading roles, Lois Ewell and Edith Helena, Eugenio Battain and Domenico Russo alternated successfully in the leading roles of both operas. Sunday night another grand operatic concert was given to a crowded house, with a programme rich in musical gems from the operas of *Martha*, *Faust*, *La Gioconda*, *Rigoletto*, *Il Trovatore*, *Madame Butterfly*, *Lohengrin*, *Robin Hood*, and *Lucia*, with the presentation of the first act of *Leoncavallo's I Pagliacci*, with the following cast in concert form: Nedda, Edith Helena; Canio, Domenico Russo; Tonio, Forrest Huff; Beppo, Arthur Green; Silvio, Frederick Chapman, with entire chorus.

Manager Fred G. Berger, of the Columbia, makes an admirable selection for the current week for the Columbian Players, presenting *A Bachelor's Romance*, that attractive and charming play by Martha Morton, in which the late Sol Smith Russell, under Mr. Berger's direction, appeared so successfully. To-night's opening is perfect, with an audience that completely fills the house, a presentation in its entirety that again displays the company's best efforts, with the leading roles of David Holmes and Sylvia, his ward, played with pronounced success by Paul McAllister and Julia Dean. Next week, *Miss Hobbs*.

To-night's performance at the Belasco is donated for the benefit of Clara Morris, with an excellent house in attendance. Caste is the opening bill of the week, the first performance being voluntary by the Shubert management and the Greet Players. Manager L. Stoddard Taylor, in connection with Ben Greet, has been a most diligent worker for a success, and their combined efforts seem to be appreciated.

The performance of Caste was an excellent one. Ben Greet's portrayal of old Eccles was a prominent feature in a cast of good selection. The *Merchant of Venice*, presented by this company Wednesday night, a performance of genuine merit throughout, was further strengthened by the first appearance with the company this season of Keith Wakeman, whose Portia was a dominating presentation. Next week, *Pygmalion* and *Galatea*.

A delightful home wedding was celebrated at the residence of Morgan A. Sherwood, of the National Theatre, No. 3 New York Avenue, Northwest, Saturday night, June 23, when his daughter, Anna Irene Sherwood, was joined in wedlock with John Robert Kirkwood, a prominent young local Government official.

The Hippodrome, which opened so auspiciously at the American Baseball Park last week, after a week of attendance that looked good, is a thing of the past. The backers, Edward P. Cole and Edmond Cram, New York financiers of the enterprise, it is said, gathered everything in sight and departed, leaving a note for T. A. Morris, the general manager, that the proposition was a loser, forgetting, however, to make any provision for the payment of salaries.

Charles A. Shaw, of the Klaw and Erlanger forces, is in Washington visiting his former home after an absence of many years. Early in the nineties Mr. Shaw was for a long period the very popular treasurer of the National Theatre, and was associated in management of the first successful stock venture, the Frederick Bond Stock company, which for three consecutive Summers played to enormous success at the National for twelve weeks each season. In the company, prolific in favorites, were Frederick

Bond, Charles Mackay, Charles Coats, Joseph Wheelock, Jr., Percy Brooks, Charles Bowser, John Findlay, Lillian Lawrence, Edythe Chapman, Mary Sanders, Mrs. Agnes Finlay, with Percy Winter the general stage director. Mr. Shaw left Washington to become associated with Henry W. Savage as general treasurer of his enterprises, afterward traveling road manager for the Savage Grand English and comic opera companies, his association with Mr. Savage lasting upward of ten years.

On the Wednesday and Saturday matinees this week at the Belasco a pretty souvenir will be given each lady attending, a hand-bag carrying mirror, on the back of which are portraits of Ben Greet and Violet Vivian.

Managers Frank B. Metzgerott and Fred G. Bergers, of the Columbian Players announce that tickets bought of speculators will be refused at the door of the house.

The *School for Scandal*, by general request, will be repeated at the Belasco Thursday for the remainder of the week. JOHN T. WARDE.

ST. LOUIS.

Charlotte Walker Drew Well—Enthusiastic Audiences at the Delmar.

The downtown theatrical lights went out in a blaze of splendor June 25 with the New Theatre co. after a great week, and all is dark. The two leading gardens, Suburban and Delmar, supply the dramatic; others run to vaudeville.

Suburban had last week Charlotte Walker in *Paid in Full*. The new star drew strongly and, although too pretty, charming and blonde to make a convincing Emma Brooks, her work was strong. Thurston Hall as Jimmie did his best work. Jane Wheatley was an excellent mother. J. Gordon Edwards, actor-manager, played Joe Brooks with great success. Remaining players were good in suited parts.

John E. Young in *A Runaway Girl* played Delmar last week to enthusiastic audiences. Young as Flipper delighted his hearers. Carl Haydn as Guy Standing and Cecilia Rhoda as Winifred sang well. George E. Natanson scored as the brigand leader. The staging and chorus work are alike excellent in each bill so far.

Next week: Suburban, Charlotte Walker; Delmar, John E. Young.

The thirty-eighth annual graduating concert by the pupils of the Beethoven Conservatory will be held at the Odeon 20. The brothers Epstein are the directors. The programme includes these numbers and performers:

Piano quartette, Harry J. Spindler, Springfield, Mo.; Leonora Ellbracht, Waterloo, Ill.; Mildred Dyer, Irving Schwartz, Adalee Pensonsen, Emma Duffner, Myrtle Drost, Mount Olive, Ill.; Mary Maher and Esther Baerman; song, Doris Greenberg; violin, Maud Fath; piano concerto, Haldee Norris; song, Ruth Gilbert; violin, Arthur Baron; piano concerto, Ruby Irene Gullick, Greenville, Ill.; song, Sophia Golland; piano quartette, Myrtle England, Rush Tower, Mo.; Mary Ellen Wheeler, Newton, Ill.; Fernie Busby, Butler, Ill.; Ethel Seymour, Hillsboro, Ill.; Flossie Dawson, Warrensburg, Mo.; Beulah Le Faivre, Margaret Wolff, Mrs. Laura Melford, Birdie Hees and Bertha Fierstine; song, Meta Freund; piano concerto, Agnes Elizabeth Woolger; piano quartette, Frances Woolger, Marguerite Jacobson, Lillian Brown, Ellsworth, Kan.; Ruth Gilbert, Levyn Ray Schuessler, Fred Deck, Mary Smith and Clare Bishop; piano, Hattie Akin; song, Myrna Sharlow; piano concerto, Sara R. Madansky, Granite City, Ill.; violin, Lillian Goldstein; piano, Edna Violet Knoebel; vocal duet, Rose Goldsmith and Edna Starr; violin, Samuel Laakowitz. The conservatory remains open the entire Summer. FRED L. DOYLE.

DENVER.

Regular Season at the Broadway Closed—Good Business at the Casino.

The regular season at the Broadway closed June 18, with the final appearance of Mrs. Fiske as Becky Sharp. The star was accorded a hearty reception here. That she drew well, goes without question. The event of the week was a midnight supper given Mrs. Fiske at the Country Club by the Mile High Club.

The Next of Kin drew well at Elitch's 13-19. Classmates 20-26.

The Belle of New York played to good business at the Casino 12-18. Piff, Paff, Puff 19-25.

Lyman H. Howe's Travel Festival is drawing well at the Tabor.

MARY ALKINE BELL.

INDIANAPOLIS.

Large Houses Greeted New Theatre Company—Thomas Chatterton and Louise Dunbar.

The New Theatre co., of New York, appeared at the Murat June 20, presenting *Sister Beatrice* and *Don* at the matinee and *The School for Scandal* at night. Large and delighted audiences witnessed both performances, that were brilliant in every respect.

The George Arvine Stock co. put on *Lover's Lane*, never seen here before, at the Park 20-25, opening to good houses despite the heat. Thomas Chatterton, who assumed the leading role, the Rev. Thomas Singleton, in place of George Arvine, who is resting this week, gave a manly, sincere and effective portrayal that was well received. Louise Dunbar charmed her admirers, and the list is a long one, as Mary Larkin, sharing honors with Mr. Chatterton, J. Francis Kirk, Francis Joyner, Frank Jones, Fay Baker, and Georgia Lee were seen to advantage. With *The Man from Mexico*, 27-2, the co. will close a successful thirteen weeks' engagement.

Following one day of rest, occasioned by the engagement of the New Theatre co. at the Murat, which gave the members of the All Star Stock co. of that house an opportunity to witness the two performances of the New York co., the aforesaid co. resumed its Summer run, presenting *Girls* for the remainder of the week. The performance was notable for the delightful and admirable work of Leslie Kenyon as Loot, the woman hating lawyer's clerk, the part, by the way, that he created in the original New York co. He easily carried off the honors, as he did in Old Heidelberg two weeks ago, when he played Lutz, the valet, another part created by him. Harry S. Northrup, who played Edgar Holt, played the part with the regular co. of *Girls* on tour that was seen at English's two seasons ago, and his work as a whole was pleasing. Selene Johnson was charming and convincing as the man hating Pam. Olive Temple was excellent as Kate West and Lillian Sinnott as Vi, the third of the trio of *Girls*, was cute and pleasing. Clara Reynolds Smith was acceptable as Miss Percelle, and Frances Beik, a promising young actress of this city, made an attractive Mrs. Dennett. William H. Sams, Harry S. Mainhall, John C. Davidson, Bernard Fairfax, and A. Beriault handled the minor roles satisfactorily. Sowing the Wind 27-2.

The second week of the Hippodrome at the Ball Park opened with sixteen acts, Cont's Fireworks and Wayne's Hippodrome Band of twenty pieces. Large crowds in attendance testify to the popularity of this newest amusement in Indianapolis.

Ida Brooks Hunt, of New York, who sang the leading role in *The Chocolate Soldier* last season, is the guest here of Mrs. J. M. Catterson. Mrs. Hunt formerly lived here.

Henry Kolker, whose near star performance of *Don* in the New Theatre co.'s production of *Don* at the Murat early in the week won him enviable praise from press and public alike, is well remembered here as the popular leading man, not so many seasons ago, of the old Grand Stock co.

Mrs. George Arvine and little son, George, Jr., left 14 for a ten days' visit in Philadelphia with Mattie Choate, formerly a member of the late Forepaugh Stock co. here. From there Mrs. Arvine will go to Port Jefferson, L. I., to open their Summer home, where she will be joined by Mr. Arvine after the close of the Arvine Stock co. at the Park 2.

Harry Preston Coffin, a popular and talented member of the Arvine Stock co., has closed his season with the co. on account of ill health and with Mrs. Coffin has gone to his home in New York State for the Summer. PEARL KIRKWOOD.

SEATTLE.

Bonita as Fascinating Flora Won Favor—Sidney Paine and Raymond Whitaker Made Hits.

At the Moore Fascinating Flora June 12-18 proved to be a bright and attractive production, which drew audiences ranging from small to large. The hits were numerous. Bonita, who won considerable favor at the Grand in Wine, Woman and Song two months ago, was seen to advantage in the leading role. In the cast were Ida May, Violet Mack, Beattie Miller, Mamie Walker, Lew Hearn, Al Sykes, Clifford Robertson, Claude Lightner, Arthur Mayer and other talent. Maude Adams in *What Every Woman Knows* 20-22. Senior pupils of Sacred Heart Convent in *Golden Hair* 23.

The offering at the Grand was *The White Squaw* 12-18, which was presented

before small and medium houses. The play did not evoke much enthusiasm. Bonita in *The Telephone Girl* 19-25.

At the Seattle in Wyoming 12-18 was presented by the Russell and Drew Stock co. in the effective manner characteristic of the co. The attendance averaged good houses. In the cast were Jane Tyrrel, Anita Allen, Claire Sinclair, True Boardman, Edward Kellie, George B. Berrell, Charles Connors and other favorites. Sidney Paine scored quietly, but effectively, in the heavy role, *King of the Opium Ring* 19-25.

The Octoroon 12-18 was the attraction at the Loia, with Aileen May in the title-role, who gave a faithful delineation. Raymond Whitaker as Waknotee made one of his best hits. William Morris was effective, as usual, in the heavy role. In the cast were Margaret Nugent, Lillian Griffith, Pinkie Mullally, Norval MacGregor, Robert Webb Lawrence, F. C. Huebner and others, who showed their usual skill and cleverness. Arrah Na Pogue 19-25.

BENJAMIN F. MESSENEY.

LOUISVILLE.

News of the Week's Doings, Indoors and Out—Local Items of Interest.

Vaudeville and pictures continue to draw excellent business at the Gayety. Appearing there week of June 20 are Al Summers, Sully and Husay, Moulan and Bennett, Archie Onri and Girdle, and our own "Si" Reinhardt.

The Avenue also enjoyed a prosperous week with Sam Goldman, the Mascagnia, Robert Bertram and co., and the Morello Duo.

Seasonable weather having arrived, crowds are thronging Fontaine Ferry and Riverview parks. At the former week 19 are Herbert Mitchell, Ziska and Saunders, Beemer and the Juggling Girl, Zila Trint, Fitzsimmons and Cameron, and the Banda Roma band, conducted by Signor Sirignano.

The Aviation Meet at Churchill Downs 17, 18, was a conspicuous success in point of attendance and the nature of the entertainment. Glenn Curtiss made a number of thrilling flights. Colonel R. W. Brown, of the Louisville Times, and his able assistant, Colonel "Jake" Gribble, are to be congratulated upon the success of their efforts.

Al Bourlier, manager of the Gayety, wears a contented smile as the result of the good business ruling at his pretty playhouse.

The two testimonial cups recently presented to Messrs. John and "Jim" Whallen, managers of the New Buckingham, are on public exhibition. They are gems of the silversmith's work and represent the most hearty good-will of the admiring donors.

Corinne Sales, who is to appear in the near future at Fontaine Ferry, is a Louisville girl with a breezy, bright act which goes well.

Managers James B. Camp and Charles A. Shaw are members of the jury trying one of the most sensational murder cases in the history of Kentucky and are proving themselves men of the hour.

CHARLES D. CLARKE.

KANSAS CITY.

Hot Weather Booms Outdoor Attractions—Vaudeville and Picture Houses Doing Well.

A week of extremely hot weather has made big business for the parks and outdoor amusement places, while the indoor pleasure resorts have suffered accordingly. The only theatres remaining open are the new Empress, Gayety and Globe, all vaudeville houses, which, however, seem to be doing a thriving business. The moving picture houses, too, despite the hot weather, are showing to good crowds.

The Lyman H. Howe travel pictures began their second week at the Shubert June 19, to big crowds. The feature of the week's bill was a series of extremely interesting war pictures, showing a battleship in action, etc. Pictures of aeroplane trials, motorboat races, etc., were also much enjoyed. The travel pictures included scenes from Canada and Algeria. D. KEEDY CAMPBELL.

BUFFALO.

The Bonstelle Players at the Star—Mildred Holland Well Received.

The Bonstelle Players offered an American Widow June 20-25 at the Star, to greatly pleased audiences.

Mildred Holland opened an indefinite engagement at the Lyric 30 in *The Power Behind the Throne*. Miss Holland, who is a great favorite here, was royally welcomed, and there is every assurance of a successful engagement.

P. T. O'CONNOR.

THE MOTION PICTURE FIELD

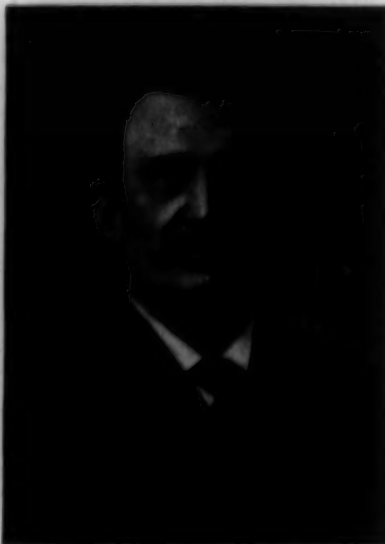
"SPECTATOR'S" COMMENTS.

Attention is called to a communication signed "Licensed Exhibitor" in this issue of THE MIRROR. While The Spectator is not prepared to indorse the statements that "Licensed Exhibitor" makes, it must be admitted that his complaint has some appearance of justification. In effect he holds that he, as a licensee, is entitled to all the legal protection the Patents Company interests can give him, and that if the so-called independents are doing a competing business with infringing cameras and films the Patents Company is under an implied obligation to use its utmost endeavor to stop them. The justice of this contention will hardly be denied by anybody. But—and here the real gist of the matter comes in—is the Patents Company, or rather, as The Spectator understands it, the Edison Company, neglecting its duty to vigorously defend the validity of its patents? "Licensed Exhibitor" plainly declares that he believes neglect exists and he points to the increasing number of independent film makers as evidence for his belief.

"Licensed Exhibitor" reasons, of course, from outward appearances. He sees the independent companies multiplying and he assumes that there is either no legal remedy against them or that what legal remedy may exist is not being enforced. In this view he may well be mistaken. Legal steps to secure evidence and enforce patent rights are not usually undertaken with brass bands or eight-sheet posters. When they are so undertaken they are likely to be fictitious rather than real. Serious activity of this kind is necessarily under cover, and there may be a great deal going on that "Licensed Exhibitor" will know nothing about until the papers are served. In the meantime he admits he is getting fine service, fine films and fine treatment all around from his exchange and the manufacturers. He would do well, therefore, to hold his peace and keep cool, especially in this hot weather, until such time as he may feel justified, as he says, in giving his patronage to the other side.

This paper has steadily refrained from taking sides either way in trade controversies between licensed and unlicensed interests or between the two factions of the independents. These are matters that are not within THE MIRROR's province, except that if the validity of the Edison and Biograph patents is established definitely this paper has no hesitation in declaring itself on the side of the lawful owners of the patents. THE MIRROR, and, as a matter of course, The Spectator also, have no use for pirates of any kind—play pirates, film pirates or patent pirates. But with this question of infringement still unsettled (it must always be considered unsettled so long as alleged infringers continue to maintain a foothold) the whole matter resolves itself into a question of quality. THE MIRROR is interested solely in seeing the artistic quality of American films, and foreign films too, improved. It believes that the future of the motion picture as an institution is not a matter of patent rights, but must depend essentially on artistic progress. Can the motion picture succeed in becoming a recognized literary or artistic medium of expression, worthy of engaging the efforts of the best minds of the world? This writer believes that it can and will, and that the policy adopted by the Patents Company and its licensed manufacturers is promotive of precisely the desired development. Their films are constantly showing progress in dramatic and photographic art, as well as

A SUCCESSFUL PICTURE MANAGER.



John Kaspar is a successful manager of Pomeroy, O. Six years ago he opened the Electric Theatre as a motion picture house; a little later he inaugurated the Family Theatre, at Middleport, O., and last year his continued success and enterprise led him to build the pretty and picturesque Airdome, which, erected on a pier, extends a considerable distance out over the Ohio River. It is a cool, pleasant Summer theatre. The three houses mentioned, directed by Mr. Kaspar, are running continually with licensed films and occasional vaudeville.

In literary merit. Not so much can yet be said of the independents. Their energies appear to be devoted mostly to trade squabbles, and, with one or two conspicuous exceptions, they are adding nothing to the general reputation of motion pictures. Would that it were otherwise, and that we could see a genuine competitive spirit between the two or three factions, to see which could produce the best motion pictures.

The Spectator is in receipt of a letter from a reader who touches on a matter that has been discussed in this column before. He wants to know the identity of certain players appearing in the films. The letter is as follows:

To the Spectator:
Sia.—The writer is especially interested in THE MIRROR's motion picture field, and heartily approves and enjoys comments and reviews under that head. He is also glad to note in issue of the 18th inst. the success of the Vitagraph Girl. The work of the Vitagraph Company is good, and an interview with the leading man would be interesting to many MIRROR readers, he being a Washington man, as is understood. However, the favorite here is the Biograph, and yet you tell us nothing of the players, in whom, through their splendid work and attractive personalities, many have become greatly interested. Please give us something of the man who has had the leading role almost from the beginning, but who has not appeared since the release of May 18. He is the gardener in Love Among the Roses and the hero of the Unchanging Sea. We would like to know where their present studio is located.

Respectfully,
SUBSCRIBER.

There is a difference of opinion between manufacturers as to the policy of publishing the names of players in the pictures. The Biograph Company holds that no good can come of it, and the names of their players are strictly withheld. Other companies are commencing to pursue a different policy, although to a very limited extent. Personally this writer believes that the day will come, although it may be long delayed, when players and authors will receive credit with each film production, just as credit is now given on the stage and in the publication of books.

THE SPECTATOR.

STUPENDOUS SELIG PRODUCTION.

A Film is Mysteriously Promised That Will Be a Sensation.

The Selig Polyscope Company has in preparation a production that will cost, it is declared, more money and more time in perfection and detail than any picture ever attempted in the moving picture field. The Selig company predicts that this film will prove a surprise, wonder and amazement, and will represent the laborious effort of over six months and the outlay of a fabulous sum when it comes to buying exclusive and protected rights to the production. For obvious reasons, says the Selig Company, it is deemed advisable to withhold the announcement of the title for a short time, but we are advised to watch for a page announcement.

The title of The Red Man's Way, billed by Selig for release July 7, has been changed and the release for that date is announced as The Way of the Red Man. This film, it is thought, will prove one of the sensations of the season, replete with startling situations and intense human interest.

While moving the Selig herd of camels across the country to a spot decided upon among the sand dunes of Indiana, for the purpose of making one of those great big pictures for which Selig is famous, an accident occurred that caused no little excitement and likewise expense. The sacred monarchs of the desert were going along in their peaceful, but ungraceful, strides, unheeding the honk, honk of the joy rider approaching in the rear. A sudden bump—a cloud of dust, a few feminine screams and more dust, and when the worst was over and the debris cleared away, it was doubtful whether the camels or the auto had got the worst of it, as in the sudden encounter a few uppercuts from the camels' hoofs had made a telling effect upon the enemy, saying nothing about the ruffled disposition of the speeders, who found it was not a milk wagon they had hit, but a new experience they won't forget soon. The camels are back on the job—the auto is in the shop.

The production of Human Hearts, with Hal Reid in the part created by him almost a score of years ago, shows great promise in preparation and much is expected of it as a feature film.

The announcement of the fact that William B. Patton has been secured for a special production of The Minister's Son in film by the Selig Polyscope Company has caused no little amount of comment, and will be looked forward to with favor by every exhibitor in the East, South and Middle West, through which territory he has toured for the past twelve years with his various productions.

PATHE ON WAR SHIPS.

Celebrated French Picture Machines on Nine American Ships.

Pathe projecting machines are now in use on nine American warships for the entertainment of the crews, the last ship to be equipped with a Pathe professional outfit being the Rhode Island. It is also said that an advance order for one of these outfits has been placed for the Florida, which is not yet in commission.

Pathe Freres have also supplied a complete equipment of camera and projecting machine for both taking and exhibiting pictures for the United States Department of the Interior to be used in the Indian reservations of the West. The outfit was shipped in a trunk specially made for the purpose.

The Pathe offices in West Twenty-fifth Street have been rearranged so that the machine sales room is now in front and the business offices in the rear. All business connected with the studio, including engaging of people for American films, is conducted at the temporary studio, 340 Patterson Plank Road.

LUBIN NOTES.

The Lubin release for July 4 will not be a patriotic subject. It will offer the first run exhibitors with a valuable heart interest picture that the producers regard as one of the prettiest child stories turned out in many moons. His Child's Captive is a really unusual story of an errant father, who is brought to a sense of his wrong doing by his little son. There is said to be no forced sentiment—just the simple, heart-grIPPING appeal of real life.

Ferdie's Vacation is said to be a Lubin comedy that gives a new twist to an old story.

For an experiment the other day the Lubin studio was set to its full capacity, and it was found that twelve big sets could be in position at once, enabling two of the directors to complete their interior scenes in a single day and the other two the next. This will greatly expedite production while improving it.

One of the recent additions to the decorations of the Lubin offices is a bill in Chinese extolling the merits of one of the Lubin films exhibited in Australia by the West enterprises. With bills in French, German, Russian, Italian and Spanish, the collection seems rather complete.

BIG FIGHT PICTURES

NINE LICENSED CAMERAS ON THE WAY TO RENO.

J. Stuart Blackton, of the Vitagraph Company, Representing All the Licensed Manufacturers, is in Charge—Sid Hester Has Johnson's Interest and Complications May Result.

From recent movements of the licensed manufacturers in reference to the Jeffries-Johnson fight pictures, it appears certain that they have definitely secured the rights to film the big contest. Nine cameras, twenty camera men and six assistants, are now on their way to Reno, with J. Stuart Blackton, of the Vitagraph company in charge. Three of the cameras are supplied by the Vitagraph, three by the Selig company and three by the Essanay company, together with the operators necessary to handle them.

Newspaper telegraph reports regarding the deal by which the allied licensed manufacturers secured the rights have been conflicting, but all agree in stating that the interests of Jeffries and Rickard were purchased by W. T. Rock, representing all the manufacturers. Some reports put the price at \$75,000; others at \$100,000, to be paid to the two persons named when the two fighters step into the ring. The Gleason interest had not been secured, according to latest reports, and the interest of Johnson is said to have been bought by O'Dea, a partner of Sid Hester, who was trying to secure the rights for the independents. With both licensed and independent interests involved in the ownership, it has been assumed by the daily press correspondents that two sets of pictures will be made. This, however, appears hardly likely. One thing only is sure in the matter: The picture-taking outfit of the licensed manufacturers is on the way to Reno.

It is planned to set the cameras up in batteries of three, covering the arena from three points, so that the contestants will always be in good view, no matter what part of the ring they may be in. Three cameras, one in each battery, will be in operation all the time, and the most suitable views will be used in making up the final negative. The special car in which the equipment goes to Reno is fitted up with a dark room for developing the negative and with a projecting machine and screen for examining the films. It is thus hoped to have the negative prepared for printing on the way back from Reno, so that the completed films may be turned out for public exhibition within five or six days after the fight.

Some comment has been caused by the action of Jack Johnson, who, it has been claimed, has little idea of the value of his word or of a contract. It is claimed that he first agreed to sell to Mr. Rock, but later failed to carry out his agreement and sold to Sid Hester's partner. If Hester should be unable to take any pictures of the fight, either through the influence of Rickard or through legal actions against infringing cameras, he would be obliged to be content with an accounting for a share of the profits from the licensed manufacturers.

Offers are already being made for State and country rights to show the pictures.

GENERAL FILM COMPANY GROWING.

Several Licensed Exchanges Taken Over During the Past Two Weeks.

The General Film Company continues to grow, having taken over a number of additional exchanges recently. During the last two weeks several exchanges have been offered to the General Film Company, of which the company has bought the following: Actograph Company, New York, N. Y.; Actograph Company, Albany, N. Y.; Pittsburgh Calem Light and Film Company, Rochester, N. Y.; Motion Picture Supply Company, Rochester, N. Y.; Buffalo Film Exchange, Buffalo, N. Y.; C. A. Galehoff, Philadelphia, Pa.; Electric Theatre Supply Company, Philadelphia, Pa.

INDEPENDENT SITUATION.

The independents are still in two camps, although negotiations have been going on with the idea of inducing the Thanhauser Company to desert the Associated Manufacturers and join the Sales Company. The obstacle in the way is said to be the Blanch license which the Thanhauser Company holds from the Columbia Phonograph Company.

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THE LONG TRAIL

A story of the "Land of the Midnight Sun," told in detail by the world's greatest picture man—

SELIG

Get Wise—Get Hap—to the value of the
DIAMOND S

Released June 27. Length, about 1,000 ft. Code word, Trail.

THE Fire Chief's Daughter

More excitement and real heart interest embodied in this picture story than there would be if you woke up some morning and suddenly found yourself a millionaire.

POSTERS? Tons of 'em!

Released, June 30. Length, about 1,000 ft. Code word, Daughter.

"Go West, Young Woman, Go West"

A breezy Western comedy—the kind that SELIG makes.
Release date, July 4th. Length, about 1,000 ft. Code word, Woman.

The Way of the Red Man

A strong Indian drama—the kind made famous by SELIG.
Length, about 1,000 ft. Code word, Red. Release date, July 7th.

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Kalem Films



THE HERO ENGINEER

A most realistic and thrilling railroad story of great merit.
Issue of Wednesday, July 6

ATTACK BY ARAPAHOS

Another great historic Indian production. One of Kalem's best. Real Indian fighting by real soldiers and Redskins.
Issue of Friday, July 8

KALEM COMPANY, 235-239 West 23d Street, New York City

ESSANAY FILMS

A Western Feature—Strong Release—Issue of Saturday, July 2

"THE BAD MAN'S LAST DEED"

Arizona Pete, typical bad man, is the hero of this story. Pete gets "in bad" with the Sheriff of Mariposa County and other citizens thereof, and is warned to leave the country forever, on penalty of instant death should he be seen by any resident of the vicinity. Later the bad man escorts a misguided youth to his home across the dead line, and cheerfully pays the penalty of death from the sheriff's gun. Besides its tragic ending, in other parts the story sparkles with flashes of humor and wit. (Length, approx., 1,000 feet.)

Excellent Comedy Reel in this Wednesday Issue—Release of Wednesday, July 6



"The Other Johnson"

Just bubbling over with funny situations, told convincingly by clever comedians, this comedy picture is sure to make a big hit wherever it is shown. Henry Johnson hears that he has fallen heir to an immense fortune, and the news is published in the daily papers. Immediately Henry is hard pressed by his creditors, "touching" friends, and a board of visiting

relatives. In the end Henry finds that he is not the right Johnson. (Length, approx., 538 feet.) Released with

"A DARLING CONFUSION"

This amusing comedy film is released with "The Other Johnson," the two making a reel of excellent comedy, which may be classified as "the funniest yet." Mr. Jones makes an appointment with a business associate by the name of "Darling." His wife sees the note and imagines he is going to meet some lady friend. What follows is particularly interesting and hilariously funny. However, in the end she meets "Mr. Darling," and the mystery is cleared up. (Length, approx., 448 feet.)



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JULY 7, 1910

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We have Posters, too. Write us for them if your Exchange does not supply you.



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Reviews of Licensed Films

Never Again (Biograph, June 20).—This picture is a light farce comedy, pleasing in story and smoothly acted. The players show delightful ignorance of the camera and there is a corresponding impression of real life. Never Again tells a story of two young chaps in love with a girl who seeks to punish for a fancied inconstancy the one she really loves, by going out boating with the rival. Now the rival is a bad oarsman and upsets the boat. While he is struggling in the water the real lover comes along in another boat, rescues the girl and rows away with her. When the rival gets a chance to look around he sees no girl and thinks she is drowned. A frantic appeal brings the town constable and others to aid in diving to the bottom of the river to recover the missing body, when to their disgust she floats by with her sweetheart, safe and sound.

May and December (Biograph, June 20).—This is another light comedy no less amusing and interesting than the preceding, but marred slightly by the tendency of the young male lover to mouth at the camera too freely for purposes of reality. His familiarity with the front added nothing to the humor of his part. He is engaged to marry an ancient old girl who has more money than good looks. In the same community is a pretty girl who is engaged to wed an old chap for the same reason. The four people meet and the two young ones fall in love, finally deciding to elope. When they shock their old fiancées by starting away together the deserted pair conclude to take the matter philosophically and marry also.

Reconciliation of Foes (Pathé, June 20).—In this colored film the story of Romulus and Remus and the founding of Rome is told with some attention to spectacular detail. The scenic backgrounds are ancient ruins, said to be in Rome, and the number of people employed is considerable, although in some of the battle scenes there is an impression of limited armies. The capture of the Sabine women at a feast is followed by the killing of the Sabine King

by Romulus and his followers. Then a Roman girl admits the Sabine forces within the gates of Rome, first drugging the Roman guards. The battle that follows is ended by the captured Sabine women interceding with their kinsmen on behalf of the Romans, whom they have learned to love, thus bringing about peace between the two peoples.

Opening an Oyster (Seig, June 20).—Scenes showing how oysters are dragged from their watery beds and how they are opened, canned and eaten, are presented in this interesting industrial film. In the scenes showing the manner of gathering oysters from the deep we see both the old method with hand tongs and the modern way by means of huge drags which are drawn inboard by machinery.

A Wasted Effort (Seig, June 20).—This is a short farce of the rough type, but with many moments of laughter. A young woman drops her shoe out of the window and a young man picks it up. Desiring to return it, he knocks at her door, but papa is there, too, and the miss is afraid to accept it. The young man then offers it at the different flats above, getting himself into serious trouble in each household, and finally landing on the streets a wreck.

The Road to Happiness (Lubin, June 20).—This Missioa reviewer was unable to see this film, and the review is therefore omitted.

Poetical Jane (Lubin, June 20).—Being on the same reel with the above, the review of this subject also is omitted.

The Little Mother at the Baby Show (Vitagraph, June 21).—This picture is an especially pleasing one, well acted throughout. The wife of a workman dies, leaving a little girl and a baby to the father's care, but enjoining the daughter to take special charge of the infant and giving her a small sum of money to use in emergency. The father marries a second wife, who dislikes the two children and makes life miserable for them. The little girl sees the advertisement of a baby show and using her small store of money buys dresses for the infant, rigs herself out in one of her moth-

er's dresses and presents herself at the show with the baby as a contestant. The prize goes to another baby, and the little mother wanders home in tears, only to be whipped and abused by her stepmother. When the father comes home and learns the facts he orders his wife to leave, but the little girl brings about a reconciliation that is particularly pleasing because it is not overdone. The husband shows clearly that he merely tolerates the return of the wife on her distinct promise to be good. The part of the wife, by the way, is admirably acted.

Booties' Baby (Edison, June 21).—This film is another triumph for the Edison producers and adds considerably to the increasing reputation of this company. The story, which is an adaptation from the tale of English army life, is well suited to motion picture use. The acting by the Edison players is distinctly good—perhaps a trifle studied and displaying labored pantomime in one or two scenes, but on the whole intelligently expressive and convincing. The story, in brief, as told by the film, concerns the officers of an English regiment. One of them has married secretly and the wife, unable to care for their infant child, carries it to the officers' quarters, leaving it by mistake in the room belonging to Booties. Then she leaves the country. The heartless father keeps mum—too obviously so for natural acting, with facial confessions to the camera—and Booties adopts the infant. In time the mother under another name attends a house party where she meets Booties, and the two fall in love, but marriage is impossible and she refuses him until one day the father kindly sets himself killed in a racing event and the way is clear for Booties and the child's mother to come honorably together. All the parts are well taken, even the unnatural father doing fine work except in the one small respect referred to above.

The Princess and the Pigeon (Gaumont, June 21).—Review of this film is omitted owing to the reviewer being unable to witness the picture.

Hercules and the Big Stick (Gaumont, June 21).—Review also omitted, being on the same reel with the above.

Perververance Rewarded (Pathé, June 22).—This is a very clever Max Linder comedy with a humorous plot. Max meets a charming girl who lives across the

way, and the two cannot resist flirting with each other from their respective windows. The father of Max and the mother of the girl watched them from the windows, and then looking across at each other each one concludes that the other one is the attraction. The old man throws a note across, telling the old lady she is an old fool and ought to have better sense. The lady returns the compliment with interest, and both run down to the street to have the argument out, which gives opportunity to Max and the girl to walk away together. When the young people are observed by the old ones, the mystery is solved and amity is restored.

Hiding School in Belgium (Pathé, June 22).—This film shows a number of scenes of difficult cavalry horsemanship, some of it of the most thrilling and dangerous character. Steep banks are ascended and descended, streams are forded and many other strenuous stunts are performed. The film is a feature.

A Victim of Hate (Kessany, June 22).—It isn't a pretty story that this film tells, but it is a story of some strength and the acting is sufficiently good to carry it through. A rascally young fellow who has been repulsed by the girl he loves seeks to ruin her in the eyes of her accepted lover by introducing her by a "fake" message to visit a questionable resort, where he has also induced her accepted lover to go, on the plea that he may there learn her true character. The lover is properly shocked and denounces the innocent girl, who is overcome by the circumstance and becomes delirious, in which condition she is unable to explain and defend herself. It would appear that the story lacks plausibility at this point, for the reason that without the unexpected delirium of the victim the plot must eventually have failed and the schemer have been exposed. However, he clears the matter up by having a fit of remorse and confessing to his sister, with whom he visits the sick girl and is strangely forgiven.

The Wanderers (Kalem, June 22).—This is a pathetic story, a bit rambling, but very well acted and strongly effective. An impoverished old Italian street musician has a daughter living with him in poor quarters, but is unable to pay the rent and the two take to the road, he playing the concertina and she singing and dancing. The old fellow loves the daughter deeply, but is unable to resist drinking at each saloon, so that they continue in want, sleeping out of doors. The girl's health finally gives way and she dies, to the old man's great sorrow. Alone now in the world he wanders on until he meets his death in saving the life of a little boy who had befriended him. The boy's home is on fire and there is no one able to get through the flames to rescue him, when the old wanderer appears and makes the attempt, rescuing the boy but dying himself from the exposure.

A Child of the Squadron (Urban, June 22).—Film not seen by this Missioa reviewer.

An Excursion into Wales (Urban, June 22).—Not seen by this Missioa reviewer.

The Marked Time Table (Biograph, June 23).—There is originality both in theme and plot in this strong, though possibly too complicated picture story. A mother's overindulgence has ruined the character of her son and she is at last led to commit a theft in the mistaken hope of saving him from the results of some previous criminal act. The stern but kind-hearted father saves and protects both mother and boy from their own folly. Such is the theme. The plot by which it is worked out is no less novel. The father is to leave home at night on a business journey, carrying with him a large sum of money. The boy has previously appealed to his mother for funds to take up a forged check, but she has no money to give him and the father has firmly refused to advance any. The boy now desperately resolves to disguise himself as a burglar and rob the father, who has fallen asleep waiting for train time. The distracted mother sees the burglar attempting an entrance through a window, and, not knowing it is her own son, conceives the idea of taking the money herself to give to her boy, trusting that the burglar will be blamed with the theft. She extracts the money from the pocket book, and to conceal its absence replaces it with the railroad time table that the husband has marked to remind him of his train. The burglar now steals the pocketbook, but is later captured by the police and at the police station meets his father. Pretending not to recognize the prisoner, the father also refuses to identify the pocketbook, but the marked time table in the place of the money reveals to him the true state of affairs, and after the boy has been released the father hurries back to his wife, confronts her with the evidence and demands the money, which she returns. The boy now makes some amends by departing for another land to begin a new life. The parts of both mother and father are strongly handled, and the boy, also, is a fine bit of acting, marred slightly at times by camera consciousness. The reason why the mother places the time table in the pocketbook might have been made clearer, possibly by a sub-title, and the same thing is true as to the subtle—perhaps too subtle—working of the father's mind in the police station, when he reasons out the truth, but evidently the length of the film prevented explanations.

Our New Minister (Seig, June 23).—A forced wedding at the point of a revolver, all parties being on horseback in the middle of a river, forms the chief novel scene of this film, which proves quite interesting and at times amusing as a picture comedy drama. The new minister comes to a country town where a young woman of his congregation confides to him the fact that the



Trade Mark

BIOGRAPH FILMS



Trade Mark

RELEASED JUNE 27, 1910

A CHILD'S IMPULSE

How She Averted an Imminent Wrong

This Biograph subject shows the powerful influence of a child's pleading. A young man of wealth and position is allured by a designing, ambitious widow into proposing marriage to her. His friends, hearing this, warn him against the flirt and to cure him of the infatuation suggest a stay in the country. Here he meets an artless country girl, and a higher, nobler love is the result. However, the widow finds him and is determined to bring him back to her. They meet and the old infatuation possesses him, and he returns to the city with her. This almost breaks the poor country girl's heart, but her little sister, alone, goes to him and succeeds in bringing him back to the heart-crushed girl.

Approximate length, 904 feet.

RELEASED JUNE 30, 1910

Muggsy's First Sweetheart

True Love's Course Ran Anything But Smooth

A delightful Biograph comedy showing the experiences of Muggsy and Mabel. After gaining her consent he calls, but, curse the luck! he sits in a chair just varnished, and when he arises he leaves a portion of his clothing glued thereto. To beat it is his only recourse, and he thinks his dream of love is over. Not so, for Mabel writes and apologizes, asking him to call again. This time he encounters the National Uplift Committee, and, thinking them burglars, throws them out. When he learns their identity he feels he is now dishd for good, but he is voted a hero when they realize that the committee had overstepped the bounds of reason in wanting to destroy many treasured articles, which they in the uplift deem sinful.

Approximate length, 982 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

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GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

young man who had promised to marry her is about to desert her for the flashy milliner, who is also a newcomer. The minister tries to convince the young fellow of his duty, but fails. The town gossips are busy, and through them it is discovered that the young man and the milliner are planning to elope, which plan they carry out on horseback. The minister and the deserted girl follow on horseback, and the result is a marriage as described above. There is only one possible circumstance that could have warranted this sort of coercion, but we are mercifully allowed to infer it without undue explanations. Having forced the marriage, however, it would have been the part of wisdom for the minister to have sent the scamp along about his business instead of bringing him back to make the girl's life miserable in the future. Had eggs are not made good ones by the mere performance of the wedding ceremony. There is some talking to the camera that should have been avoided, and the minister's pious appeals to heaven are rather numerous. The old gossips are also careless in the open manner in which they listen over the shoulders of the plotting elopers, and the town characters are burlesqued too strongly for real life, but the film nevertheless holds the interest admirably.

The Motion Picture Man (Lubin, June 23).—The idea of showing players and a motion picture crew in the act of making a film is not new, having been done by both Pathe and Vitagraph, but that was some time ago and the Lubin people have succeeded in presenting the thing in a new way that gives the idea fresh interest. We see the actors and photographers start out to make street and park scenes, and they meet with various obstacles, one of them being an objecting park policeman whom one of the actors induces to go around the corner for a drink while the rest of the party sneak in and finish the picture-taking. Then we see the comedy story they are supposed to have made. It tells of two gay old chaps who meet two women at the zoo. The men's wives go to the same place and spot their recalcitrant husbands by a group photograph the quartette had posed for. A beating from the wives ends the story. There is considerable overacting by the two old chaps in their efforts to be funny, but the picture brings numerous laughs and will therefore prove very acceptable.

White Doe's Lover (Mellie, June 23).—There is poetic strength in this picture, tragic though it be, and it is conveyed with considerable feeling and power by the Mellie players. The story is simple but vivid. An Indian girl of the great West is beloved by a white cowboy and by an Indian of her own tribe. The latter comes upon the white man and the Indian maid, and his heart is filled with hate. He would murder his rival on the spot, but the girl intervenes and suggests a duel, which the two men set out to fight with knives. Their battle takes them out of sight, and we see only the girl waiting in suspense to see which shall survive to claim her. At last the Indian appears and carries her away. We know that the white man lost and we later see his riderless horse nosing the corpse. Here is a primitive story deftly told.

A Curious Invention (Pathe, June 24).—This is an eccentric trick comedy of a class made familiar by the French. It is quite amusing. An old scientist is supposed to have invented a magic pellet which he can shoot from a pistol and which has the virtue of "turning back the hands of Time," so far as the person or thing shot at is concerned. He transforms grown people into children, modern furniture into ancient forms, an automobile into a donkey and cart, and so on. When he finds his wife, whom he has converted into a charming young woman, receiving the loving attentions of a young man, he startles the couple by converting the man into a gawky boy and then converting both his wife and himself into children.

Catching Fish with Dynamite (Pathe, June 24).—This destructive method of fishing, which is prohibited in most countries and should be permitted nowhere on earth, is illustrated in this film, showing Milanese natives discharging cartridges in the water and catching home the fish. The pictures are much more creditable and scenically interesting than the events they illustrate.

The Judgment of the Mighty Deep (Edison, June 24).—This is another story of strength by the Edison Company, and it is pictured in remarkably beautiful surroundings. It is a tale of fisherfolk—two young fishermen loving the one girl. The rejected man attempts to murder his rival by sawing a hole in the bottom of the boat which the accepted lover is about to row across the water to town. It is the girl, however, who uses the boat to go to the town for her blind father, and when the plotter learns of the miscarriage of his plans he puts out after her with another boat from which he had previously removed the oarlocks. He is cast ashore and manages to get back to the old blind man's cottage, where he confesses and dies. The blind father then ventures out to the rocky shore and miraculously picks up the girl, getting her back safely to the house. This part of the story is hardly believable, but it is spectacular and is well carried out.

The Family Feud (Vitagraph, June 24).—Light, refined comedy is becoming a feature of Vitagraph production, and this one is one of the best the capable players of that company have yet given us. The story is clever and humorous and is based on human traits that are at once recognized. The acting is very near perfect, being free from camera consciousness, thereby gaining in realism. A young man returning from college meets a girl returning from

boarding school. They fall in love and then learn that they are neighbors and enemies, her aunt being in deadly feud with his uncle over a boundary dispute. But love is not to be denied. The young people plot to bring the old ones together, working on their vanity. A "fake" note from the girl to the youth is dropped where the old uncle picks it up. It states that the aunt has been desperately in love with the old gentleman but would not for the world let him know it. When the old chap reads this he puffs up with pride and commences casting goocoo eyes toward his neighbor's house. A similar note, reversing the characters, is dropped for the old aunt, and the upshot is an end of the feud and a double love match, with everybody happy.

The Cheyenne Raiders (Kalem, June 24).—This film was not seen by a Mianon reviewer.

By the Faith of a Child (Vitagraph, June 25).—This film is one of the most effectively appealing ever produced by the Vitagraph or any other company. Besides being scenically attractive and wonderfully well acted, especially by the little girl actress who plays the leading role, it tells a strong story. An Austrian soldier with a dying wife is on sentry duty when his little daughter comes to him with the news that the wife is breathing her last and begs for a final farewell. Overcome by the appeal he drops his gun and goes to her bedside, where he is later arrested for desertion. Conviction and death sentence follow, but the little daughter seeks out the Grand Duke, and by her faith in his goodness induces him to pardon the father. It is this scene in which the child actress rises to her greatest success, displaying emotional feeling of the highest order.

The Great Train Hold-up (Pathe, June 25).—This subject, which offers many opportunities for thrilling and spectacular scenes, is presented by the Pathe American players with extensive detail and a numerous company. A train loaded with passengers is employed and there are a score or more mounted outlaws, besides a large number of cowboys and deputy sheriffs. The train robbers first wound the station agent and then flag the train, securing the mail sacks and robbing the passengers. In the meantime the agent has revived and sent his son and daughter to watch the robbers. The daughter places the boy in one of the mail sacks and he is carried away by the robbers. When they reach their den the boy escapes, returns to the station and guides the sheriff and cowboys back to the robbers' camp, where the latter are captured. The placing of the boy in the mail sack, while lending novelty to the story, detracts from its plausibility. Genuine robbers would surely have discovered him, and in fact these robbers act as if they know he is there, because they handle this particular sack with the utmost gentleness. The robbers also show carelessness in turning their backs on the passengers, and the girl shows too much hesitation in her work. The picture is nevertheless exciting and holds attention.

Does Nephew Get the Cash? (Gaumont, June 25).—This is a pleasing comedy, telling of the manner in which a wealthy old chap who was intending to leave all his money to his nephew discovers that the latter is unworthy. The uncle is very benevolent and insists that the nephew shall be likewise. The nephew succeeds for a time in pretending to bestow charity when his uncle is looking, but the old man exchanges clothing with an old beggar woman, and the manner in which the nephew then treats him reveals the young fellow's true character and causes the uncle to change his will.

Lakes at Eventide (Gaumont, June 25).—Beautiful lake views with romantic sunset scenes make this film an attractive one.

The Forest Ranger (Essanay, June 25).—This Mianon reviewer was unable to see this film.

NEXT REX BEACH RELEASE.

It is Said to Tell an Absorbing Story—Other

Edison Notes.

A novel up-to-date plot in which the quickest and most modern of scientific methods of communication, the wireless, is employed is one of the distinguishing features of A Wireless Romance, the Edison dramatic release of July 8. The picture is one of the numbers recently produced in Cuba.

Rex Beach's Out of the Night, to be released July 12, is a story of a strong man's heroism, love and self-sacrifice and a woman's loyalty and devotion, with a rift of happiness piercing the gloom at the moment when it seems that sorrow and suffering are to be the usual lot of two loving hearts.

A Vacation in Havana, the Edison release of July 15, is not an educational film in its entirety, as the title would seem to indicate, for its dainty love story with some laughable comedy is interwoven with the scenic views of the city of Havana and places of historic interest in its vicinity.

The next comedy of the "Bumpious" series will be released July 15. It is entitled How Bumpious Paped the Parlor, and is said to be the funniest yet of the series.

The Edison model "B" kinetoscope and Edison films have figured prominently in several educational demonstrations of late, one of which was held in Rochester, N. Y., before the Playground Commission of that city. The model "B" was also used for the several demonstrations given in the public schools of Rochester under the supervision of John Collier, educational secretary of the National Board of Censorship, and for demonstration at an exhibition of educational films in Franklin Institute, Philadelphia, Pa., on Wednesday evening, June 8, under the auspices of Charles A. Schuchert, the Edison jobber of that city. In connection with the last demonstration a lecture on animated picture photography was delivered by F. H. Stewart, traveling representative of the Edison Company. Using the model "B" as an example of the present day perfection obtained in the projection of pictures, Mr. Stewart gave an interesting description of the evolution of the art from the old stereoscopic camera of 1850 to the present style of machines. Mr. Stewart was followed closely throughout his lecture by the large audience present. The directors of the institute were so impressed by the demonstration that they immediately placed through Mr. Calhuff an order for a model "B."

An Edison model "B" was recently installed by the Howard Moving Picture Company of Boston, Mass., in the Post Exchange, Marine Officers' School, Fort Royal, S. C., by order of Lieut. B. Tinsley, Jr.

HIS CHILD'S CAPTIVE

RELEASED MONDAY, JULY 4



A splendid little story of a man saved from error by his little child, who, in "playing Indian," makes his father a captive, attracting his mother by his vociferous war-whoops and effecting a reconciliation before the elopement planned with an actress becomes an accomplished fact. The story possesses a strong appeal to heart interest and is in every way a drawing card. Length, about 950 feet.

RELEASED THURSDAY, JULY 7

FERDIE'S VACATION

A fake telegram about a sick sister brings Ferdie a vacation long in advance of that assigned him in the office pool. Ferdie is a graceless scamp who enjoys his vacation the more because it is stolen, but there comes a telegram from his employer that he is stopping off to see the sick sister. Wouldn't that jar you if you never had a sister? But Ferdie is fertile in invention, and he wriggles out of it as usual, even though he does get caught. One of the best of our recent comedies—and we've put out some "corkers" lately. Length, about 950 feet.

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KANSAS CITY—Yale Film Exchange Co., 623 Main Street.
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Reviews of Independent Films

Nevada (Powers, June 21).—The plot of this picture melodrama is very good, having a consistent foundation and being most cleverly worked out. The players are posed rather obviously for the camera in various scenes, but their work otherwise is very fair. The photography, however, is faulty and the scenes, supposed to be in far Western country, look anything but what they purport to be. Two young Western characters are in love with a girl, and when she refuses one and accepts the other the two men have an altercation in which the accepted man threatens the other's life. The latter now makes a last appeal to the girl, is again refused, and commits suicide. An Indian passing the body steals the revolver and runs. At this moment the lover appears, shoots at the escaping Indian and then bends over the corpse, in which position he is found by other men. His previous threats, his attitude and the smoking revolver in his hand constitute about as convincing circumstantial evidence as one could wish. The crowd is about to strangle him up when the girl finds a belated note telling of the intended suicide which the dead man had given her father to deliver to her but which the old gentleman had forgotten. She arrives at the lynching scene just in time to save her lover.

Sea Wolves (Bison, June 21).—The Bison players have given us a very good melodrama in this film, full of thrilling action and picturesque seashore scenes. It is a story of adventure rather than love, although there are two lovers who have the exciting experiences. They go fishing in a small boat, are carried out by the tide, upset by a foolish misstep, and are rescued by a party of "sea wolves" or outlaws, in a sailing craft. The young man is made prisoner below and the girl browbeaten and abused on deck, but the lover cuts himself free by means of a sword which is hanging in the cabin and which he secures with his teeth. Rushing to the deck, he overpowers or kills the girl's assailant and the two escape to the shore by means of a small boat, having a strenuous time making a landing. There is too much exhaustion and senseless struggling at times, and in one scene the lovers appear to have on dry clothing immediately after coming out of the water, but these defects do not destroy the strength of the picture.

The Sheriff's Daughter (Atlas, June 21).—It has been some time since this reviewer has seen a worse specimen of motion pictures than this subject offers. It is bad from every point of view—bad photography, bad acting and bad story. One is led to wonder if the Sales Company, through which it is distributed, has yet applied its promised censorship for quality. The photography is so dim at times that the characters cannot be seen, and when they do happen to be visible there are numerous annoying "jumps" and the action has that quick, jerky movement that indicates that the camera was not properly timed. The players move around like amateurs, not appearing to know what they are expected to do next, and never for a moment forgetting that the camera is there doing its worst to take their pictures. This is the story: A Mexican kills the sheriff and he is pursued through cultivated fields by an Indian and the sheriff's daughter, much after the way that children play "tag," until they catch him, when the Indian engages him in a mock knife-fight which the girl ends with a pistol-shot. Then the Indian and the girl pose for the camera over the dead body, and the picture is over.

Grandpa's Will (Atlas, June 22).—A little better in photography but fully as bad in acting and even worse in story, this alleged comedy is the merest rot. It is attempted to make a joke out of the unsuccessful efforts of three young chaps to murder their grandfather, who has made his will in their favor. If anything more vicious in theme was ever attempted in a motion picture film this reviewer has never been unfortunate enough to see it. The grandsons try to have the old man run over by an automobile, poisoned with the wrong medicine, blown up with blasting powder and such like gentle methods of manslaughter, but the old gentleman survives, and we see him twenty years later putting flowers on their three graves.

The Story of Lulu (Ambrosio, June 22).—There is novelty in this film, and it is quite interesting despite the fact that only the feet of the characters appear in the picture at any time. It is thus excellent proof that "muzzing" at the camera is not at all necessary. Lulu as a baby is first introduced merely by her little feet. We see her grow up as a peasant girl, run away to the city, go on the stage, become wealthy and luxurious, and finally die in poverty, never once having seen her face nor any part of her figure above her knees.

Tricky Umbrella (Ambrosio, June 22).—This is a chase picture with the leading comedian having all kinds of trouble with his umbrella. It is hardly worth reviewing seriously, although it has a number of laughs in it.

A Self-Made Hero (Imp, June 23).—There is interest and some humor in this film, which is fairly well acted except that when the players fall down they do not do it with convincing reality. A young fellow in love with a girl plots with a policeman to work a bogus burglary on the old man so that the young lover can pose as a real hero. The scheme works all right, and the "hero" goes in pursuit of the supposed criminal, followed by policeman, girl, and father, all of whom fall down several times

in the chase. The "hero" is thus able to keep ahead and pretend to overtake the thief, bringing back the stolen money and gaining the old man's consent to the marriage.

Oliver Twist (Film d'Art, June 23).—There is very good acting in this picture and the story is told in an interesting way, but it is French acting and the story would never be recognized as *Oliver Twist* if it were not for some of the subtitles. There is no Nikes, no Nancy, and no Fagan—only little Oliver and some of the other minor characters to remind us of Dickens. Then the people shrug their shoulders French fashion, which removes the atmosphere altogether from England. We see Oliver left an orphan, escaping from his unhappy home and taken in charge by the "Artful Dodger," who introduces him into the thieves' den in the city, where he is taught to steal, is rescued by a kind gentleman, recaptured by the thieves, and forced to aid in a burglary which ends by bringing him safely to his aunt.

NEW TURN IN STEINER CASE.

Bankruptcy Proceeding Thrown Out by United States Court.

The case against William Steiner and the Imperial Film Exchange, by which certain licensed manufacturers sought to enforce involuntary bankruptcy, has been thrown out of court by the United States judge on the ground that the motion picture exchange business is not mercantile, and does not come within the provisions of the United States bankruptcy laws. It is said that proceedings will now be brought in State courts to have receivers appointed.

INDEPENDENT FILM RELEASES.

June 27 (Imp) The Brother's Feud...	960 ft.
27 (Relair) The Sorceress of the Surf...	620 "
27 (Relair) Juliet Wants to Marry an Artist...	400 "
27 (Nestor) The Crooked Trail	954 "
27 (Yankee) The Heroine of Pawnee Junction...	800 "
28 (Powers) Mother and Daughter	
28 (Thanhouser) Tempest and Sunshine	1000 "
28 (Bison) Her Terrible Peril	
28 (Lux) Witches' Spectacles...	900 "
28 (Kinograph) Under the Reign of Terror	850 "
29 (Ambrosio) The Taking of Saragossa	
29 (Motograph) A Millionaire Tramp	
29 (Electrograph) All's Well that Ends Well...	950 "
29 (Atlas) The Tenderfoot Parson	900 "
30 (Eclair) Faust	
30 (Centaur) For Her Son's Sake	430 "
30 (Centaur) She Would Be a Business Man...	500 "
30 (Imp) A Game for Two	970 "
July 1 (Thanhouser) The Flag of His Country	1000 "
1 (Bison) The Ranchman's Simple Son	800 "
1 (Defender) Saved from Himself	525 "
1 (Kinograph) The Plumber	445 "
1 (Kinograph) Fresh Air Fiend	
2 (Italia) Catherine, Duchess of Guise	
2 (Powers) The Man Behind the Curtain	
2 (Powers) The Lady Doctor	
2 (Capitol) Trapped by His Own Mark	900 "
2 (Great Northern) The Sons of the Minister	
4 (Imp) The Fallen Idol	900 "
4 (Yankee) The Ghetto Seamstress	800 "
4 (Eclair) The King of the Beggars	
4 (Nestor) A Soldier's Sacrifice	950 "
5 (Powers) On the Border	
6 (Atlas) That Little German Band	
6 (Atlas) Manoeuvres of the N. Y. Police Force	
7 (Centaur) One Man's Confession	920 "
7 (Centaur) Aviation at Montreal	
7 (Imp) The Call of the Circus	800 "
7 (Film d'Art) Jemmy	
7 (Thanhouser) Gone to Coney	
7 (Thanhouser) Booming Business	

PATHE FRERES' NEW COMEDienne.

Pathe Freres are to be congratulated upon having discovered "Betty." That young person will shortly appear upon the screen as a picture "star" in a series of pictures which will be released, and those persons who have had the opportunity of making her acquaintance predict that Betty will soon be all the rage. She is best described as a frolicsome, mischievous, rebellious, disobedient girl, and she manages to cause trouble and fun wherever she goes. The first film of the series is entitled *Rebellious Betty*, and will be released Friday, July 1. The rise and progress of the latest addition to Messrs. Pathe Freres' already large staff of artists will be watched with much interest by exhibitors.

AN EXHIBITOR'S "KICK."

A Licensed Exhibitor Wants the Patents Company to Close Up Infringers.

To the Editor of The Mirror:

Sir.—Permit me space to voice the complaint of a licensed exhibitor. To commence with, please understand, Mr. Editor, that I have no "kick" against the Motion Picture Patents Company for any thing it has done. I believe it stands for the highest in art and ethics of the motion picture business. Neither have I any "kick" against the licensed manufacturers or exchanges. I am well satisfied with the fine films that are being turned out and with the excellent service I am getting from my exchange. The price I pay for my service appears to be perfectly just and the little \$2 per week license that I am assessed doesn't bother me a bit.

My complaint is not concerning things that have been or are being done by the Patents Company, the manufacturers or the exchanges, but it is against certain things that are not being done.

Why does not the Patents Company effectually enforce its patents? Why does it not "get a move on," and not only close up the alleged illegal film makers, but also the alleged illegal non-licensed or independent exchanges and exhibitors?

Candidly I do not think the independents really have non-infringing cameras. The Bianchi, yes, but the Bianchi does not yet make good enough pictures to suit me and my trade. Only the standard camera turns out suitable films, in my opinion, and it is this camera. I firmly believe, that the independents mostly use. The whole trouble, I also firmly believe, lies in the fact that the Patents Company, or whoever it is that should act, is not displaying enough energy. It could, in my opinion, put a complete stop to infringing film makers in six months' time. It has unlimited money to employ an army of detectives. All it needs is the will to employ it. Why will it not wake up or wake the right people up and do something practical to make its claims good?

I know my pictures are the best and I get the best trade in my territory, but there are lots of people who do not yet know the difference between good and bad pictures, and my independent competitors appear to get about as much patronage in dollars and cents as I do.

So, Mr. Editor, I have written you this "kick," hoping it may do a little—just a little—to stir things up.

LICENSED EXHIBITOR.

CHICAGO, ILL., June 21, 1910.

MR. SPOOR'S RETURN.

Enterprising Chicago Producer Back from Europe—Essanay Announcements.

George K. Spoor, president of the Essanay Company, returned last week from a month's sojourn in Europe, looking after his business interests there. Mr. Spoor spent a few days at the Essanay's London office, which is managed by his brother, Harry Spoor, then continued on to Paris and through to Berlin, where he spent several days in consultation with his Berlin agents. This agency has now arranged to handle the major portion of the Essanay Company's European business. Mr. Spoor expressed himself as pleased with the foreign market outlook. Concerning his trip, Mr. Spoor said that although he has been exceedingly busy he had an enjoyable time. "Our office in London," said Mr. Spoor, "is doing a big business, as are the other leading American manufacturers. The arrangements we have made with our Berlin agents are quite satisfactory and most promising."

The Essanay Company has published for their Berlin agents catalogues containing descriptions of Essanay films in the Russian and German.

The Essanay Company's Saturday Western release of this week, "The Bad Man's Last Deed," is said to be an exceptionally strong human interest drama, picturesque in its scenic surroundings and splendidly photographed. It tells of a Western bad man who has won the title of "undesirable citizen," and later accomplishes a good deed, but pays the penalty of death when the sheriff shoots him down.

The two comedies coming next week are said to be typical of the Essanay's Chicago product and of an ascending standard. The Other Johnson and A Darling Confusion are the two subjects, both of which it is predicted will prove feature laugh producers.

NOTABLE FEAT IN PICTURE MAKING.

How the Pictures of the Roosevelt Reception Were Gotten—Twelve Cameras on the Job.

Two private Vitagraph motor boats, one special tug, two official tugs, twelve cameras and twenty-four camera men are no small parade in themselves. This was the Vitagraph staff sent out to meet and secure pictures of Mr. Roosevelt on his return from his foreign tour.

Five thousand feet of negative was taken

on sea and land. From this amount 450 feet were selected showing the choicest bits of the reception in the harbor and all along the line. Especially fine are the pictures of Colonel Roosevelt secured at close range.

LICENSED FILM RELEASES.

June 27 (Biograph) A Child's Impulse. Drama	904 ft.
27 (Pathe) Caesar in Egypt...	
27 (Pathe) Save Us from Our Friends. Comedy	
27 (Lubin) Apache Gold	950 "
27 (Relair) The Long Trial	1000 "
28 (Vita.) When Old New York Was Young. Com.	
28 (Edison) The Little Fiddler. Drama	990 "
28 (Gaumont) The Elder Sister. Drama	720 "
28 (Gaumont) The Unlimited Train. Com.	295 "
29 (Pathe) Napoleon	
29 (Essanay) C-h-i-c-k-e-n Spills Chicken. Comedy	284 "
29 (Essanay) Pat and the 400. Comedy	716 "
29 (Urban) St. Paul and the Centurion. Drama	955 "
29 (Kalem) The Miner's Sacrifice	
30 (Biograph) Muggsy's First Sweetheart. Comedy	982 "
30 (Relair) The Fire Chief's Daughter. Drama	1000 "
30 (Lubin) Faith Lost and Won. Drama	960 "
30 (Melies) The Ruling Passion. Com. Drama	950 "
July 1 (Pathe) Rebellious Betty...	
1 (Pathe) Inside the Earth...	
1 (Edison) The Stars and Stripes	1000 "
1 (Kalem) The Colonel's Errand. Drama	
1 (Vita.) Wilson's Wife's Countenance. Com.	427 "
1 (Vita.) Saved by the Flag. Drama	570 "
2 (Pathe) Max Fells the Police	
2 (Pathe) Biding Seats by Cossacks	
2 (Essanay) The Bad Man's Last Deed. Drama	1000 "
2 (Vita.) Old Glory	
2 (Gaumont) (Title not reported)	
4 (Biograph) The Purgation. Drama	988 "
4 (Relair) Go West, Young Women, Go West! Comedy	1000 "
4 (Lubin) His Child's Captive. Drama	950 "
4 (Pathe) The Runaway Dog. Comedy	384 "
4 (Pathe) The Rhine, from Cologne to Bingen. Scenic	525 "
5 (Vita.) A Boarding School Romance. Comedy	
5 (Edison) A Tale of Two Costa. Comedy	425 "
5 (Edison) Equal to the Emergency. Comedy	575 "
5 (Gaumont) (Title not reported)	
6 (Pathe) Love Ye One Another. Col. Art.	502 "
6 (Pathe) Jinks Has the Shooting Mania. Com.	468 "
6 (Essanay) The Other Johnson. Comedy	638 "
6 (Essanay) A Darling Confusion. Comedy	448 "
6 (Urban) (Title not reported)	
6 (Kalem) The Hero Engine	
7 (Biograph) A Midnight Cupid. Comedy	907 "
7 (Relair) The Way of the Red Man. Drama	1000 "
7 (Lubin) Ferdie's Vacation. Comedy	950 "
7 (Melies) The Little Preacher. Comedy	
8 (Pathe) Big Hearted Mary. Drama	777 "
8 (Pathe) Colonel Roosevelt Reviewing the French Troops. Scenic	180 "
8 (Edison) A Wireless Romance. Drama	1000 "
8 (Kalem) Attack by Apaches	
8 (Vita.) Between Love and Honor. Drama	917 "
9 (Pathe) The Champion of the Race. Com.	950 "
9 (Essanay) (Title not reported)	
9 (Vita.) Becket. Drama	998 "
9 (Gaumont) (Title not reported)	

SIGNED BY GOVERNOR HUGHES.

Governor Hughes signed on June 25 Assemblyman Frederick A. Higgins' bill to amend the Greater New York charter requiring the licensing of operators of moving picture apparatus and its connections.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Hannibal, Mo., business was good at all three houses during week of June 13-18; the New Star, Goodwin, and Majestic each getting its share.

At Williamsport, Pa., the warm weather, June 13-18, increased business at all houses: The Opera House, the Lyric, Or-

pheum, and Grand, all had good films and big business.

At Dover, N. H., the Orpheum (M. J. White) pleased fair business June 18-19; a special feature, The Country Store, was offered 16, in which the stock in the "store" was given to the patrons holding the lucky numbers, and proved a good drawing card. The Clement drew good business at 5 cents admission; good independent pictures and illustrated songs pleased June 18-19; the price of admission will be 10 cents on amateur night in future.

The Cockade and Virginian at Petersburg, Va., both report fair business during week June 18-19.

Notwithstanding the hot weather at Kearney, Neb., the New Crescent is doing a nice business with a vaudeville act and moving pictures, and patrons are more than pleased with the entertainment.

At Willimantic, Conn., business at Bijou and Seenic fell off slightly week June 20-25 on account of school graduations; yet was satisfactory; houses are kept comfortably cool by large electric fans.

At Saratoga Springs, N. Y., the motion picture houses, Lyric, Bijou and Wonderland, the pictures are changed every day; three reels are shown, and two illustrated songs sung to large and greatly pleased audiences. The first two named show licensed films and the Wonderland the independent.

At Biloxi, Miss., the Vaudeville opened June 18, after being renovated and freshly painted, to a crowded house, with excellent moving pictures.

BOOKS AND MAGAZINES.

THE SILENT CALL, by Edwin Milton Royle; Charles Scribner's Sons, New York. Price, \$1.50.

A romantic story of Western life in twenty-four chapters, filled with the thrilling situations one would expect to find in a work of the sort, yet quite free from cheap sensationalism. Hal, the Squawman's son, having been educated abroad, returns to his native American plains and falls in love with the beautiful Indian girl Wau-nagi, a graduate of Carlisle, and finds himself face to face with that pathetic problem, "the educated savage." To live up to their ideals, in a land where might is right, gives Hal and Wau-nagi plenty to do. The wicked prosper temporarily, but before the end the villains are pretty well thinned out.

The moral, that no stolen happiness is permanent, is drawn naturally and without preaching by McCloud, an invalid clergyman, whose gentle and manly ways impress a respect for his religion by the most desperate characters.

Wau-nagi is sweet and mild to the point of insipidity, and the book is entirely lacking in the Indian interests which the title and illustrations would lead the reader to expect.

In the Theatre Magazine for June Randolph Hartley, who wrote the libretto for Pola, the new American opera recently produced in Berlin, describes the new Hof Theatre in Weimar and gives an interesting account of a performance of Goethe's Faust, presented almost exactly as it was written by the great Weimar dramatist. Helen Ware is the subject of an interview. Virginia Church contributes an interesting paper on Colonial Theatres. The number also contains a pen picture of Lucien Guilty, the French actor who originated the part of Chantecler. The story of Salvini's first tour of America is told by Robert Grau, and Evelyn O'Connor reviews Masterlinck's play Sister Beatrice. In addition to the colored cover showing Julia Sanderson in The Arcadians, there are full page plates of Edith Wynne Matthison, Edith Bruns, Lulu Glaser, Jim the Penman, Caste, Tillie's Nightmares, The Splitfire, and Little Eyolf. The other portraits include Henry Miller, Louise Le Baron, Daisy Dumont, Donald Robertson, Mildred Holland, James Lackaye, Marmon Setone, Viola Allen, Billie Burke, Tommaso Salvini, Lucien Guilty, Mabel Freyner, Alleen Flaven, Adelaide Nowak, Virginia Staunton, Hattie L. Steinbach, Elisabeth Schneider, Goethe, Richard Mansfield, William Winter, Doris Keane, Janet Beecher, Helen Ware, Chrystal Horne, Sir Herbert Tree, Hilda Spong, and Sadie Weston. There are also scenes from Her Husband's Wife, The Upstart, Madame Sherry, My Cinderella Girl, The Garden of Lies, and The Spendthrift.

NOTES OF VARIOUS ACTIVITIES.

Sherman Brown, manager of the Davidson Theatre, Milwaukee, Wis., is now remodeling that playhouse. He advertises for sale more than a thousand plush back Andrews opera chairs at a bargain.

Few plays possess attractive qualities strong enough to interest the playgoing public for forty-two consecutive weeks. During the past season in the Bishop's Carriage played that number of weeks to uniformly big business everywhere. The company and the play gave entire satisfaction, which is a good reason why managers want the attraction back for a return engagement. It is the intention to open the coming season with this play on Sept. 1. After in the Bishop's Carriage and Graustark have been launched for the season, Baker and Castle intend making a number of new productions, one of these is a new play by George D. Baker. The scenic effects for all productions made by this firm will be from the studios of Castle and Harvey.

Paul Scott's dramatic agency continues to do excellent business. Mr. Scott says that all good stock companies are doing splendidly and that the outlook for the coming season is remarkably promising. The Poll stock houses have just concluded

NEW ZEALAND NOTES.

Interesting Gossip About Plays and Players, Familiar and Otherwise.

(Special Correspondence of The Mirror.)

WELLINGTON, May 26.—J. C. Williamson's Grand Opera company opened its tour of the Dominion on 19 with Madame Butterfly, and Mlle. Bel Sorel in the name part. The performance was a very fine one. On the second night Amy Castles played the title-role and scored heavily. Miss Castles' lyric work was magnificent, though she was a trifle stiff in acting. It is worth mentioning that this is Amy Castles' first appearance in grand opera, and it is safe to predict a great future for her. With a voice like hers she will shortly be heard of in London and New York.

The Hamilton-Maxwell Dramatic company commenced its Dominion tour at Auckland 16 with Women and Wine. Business first-class. Repertoire: Women and Wine, Revenge, In London Town, and A Woman's Hate.

West's pictures have secured a site in the Octagon, Dunedin, for a picture palace, the erection of which will be commenced at once.

J. C. Williamson's next attraction for New Zealand will be the pantomime, Aladdin.

Clarke and Meynell's Dramatic company opens at Auckland on June 6 in Pete, with The Hypocrites to follow. The combination, which is headed by Harry R. Roberts and Beatrice Day, is a very strong one.

Fuller's vaudeville "bunches" are doing fine business at Dunedin, Christchurch, and Wellington, though it must be said that some of the performers in the circuit at present are "chasers" for sure.

The Fullers opened a skating rink in Wellington 21, and judging from the attendances this form of amusement must seriously affect the theatre attendances.

George Marlow's Dramatic company is meeting with fair success in every town visited. Some of the plays produced are only so-so.

Montgomery's Dramatic company is touring the North Island with The Web of Fate, said to be by an American author.

Frederick Blarney, one of the principal tenors of the J. C. Williamson Grand Opera company, has made good in Australia and New Zealand. Mr. Blarney is a native of your country and as a vocalist a credit to it. His Pinkerton in Butterfly in an artistic bit of work.

The New Zealand tour of Peter Pan has been a most pronounced success in every way.

Among the coming attractions for New Zealand are Nellie Stewart in When Knighthood Was in Flower and What Every Woman Knows; Hugh J. Ward with The Girl from Rector's; Clarke and Meynell's Opera company in The Arcadians, and the Julius Knight-Katherine Grey company in The Lion and the Mouse and The Third Degree.

ANDREW SMART.

A long series of engagements, playing to biggest houses in their history, The Lyceum Theatre, Brooklyn, closed June 25 forty-seven weeks of uninterrupted success. It has had the most successful season in its eighteen years' history. The Gus A. Forbes company in Duluth, Minn., reports tremendous business in a full line of popular successes.

James Madison has just completed a new act for Corney Brookes and Rose Carlisle, in which Mr. Brookes will impersonate a titled Englishman and Miss Carlisle an effervescent American girl. He is also writing a farcical sketch for Adolf Zink which will give this clever Lilliputian comedian ample opportunity to display his talents as a mimic and funmaker.

Leo C. Bell and Mrs. Bell (Rose Marston) wish to correct the impression that the New York papers have given in rumors of domestic difficulties in the Bell family. Miss Marston is playing a special engagement in vaudeville, and Mr. Bell is to head a summer stock company for Messrs. Betts and Fowler. Next season Mr. and Mrs. Bell will appear at the head of a well-known company.

IN SUMMER PLACES.

William C. Andrews, who was in support of Florence Roberts during the past season, is at his cottage in Ridgewood, N. J., for the summer.

Toma Hanlon is recreating during these hot days on the Hudson, just above the metropolis.

Charlotte Townsend has decided to rest during the summer at her country home in New Jersey.

Mr. and Mrs. Harry H. Forsman (Grace Gilman) and young son are spending the summer at their cottage on

NEW YORK THEATRES.

NEW YORK THEATRES OR ATTRACTIONS UNDER THE DIRECTION OF SAM S. & LEE SHUBERT, INC.

Low Fields' **HERALD SQUARE** B'way & 42nd St. Tel. 3015 Bryant. Evng. 8:15. MATINEE SATURDAY, 2:15. EXTRA MAT. MONDAY, JULY 4. LEW FIELDS PRESENTS

Marie Dressler in a Musical Comedy entitled **TILLIE'S NIGHTMARE**

LYRIC 42d St., W. of B'way. Tel. 3015 Bryant. Evng. 8:15. Matinee Saturday and July 4. Wednesday Evng., June 29. WM. A. BRADY ANNOUNCES MR.

LOUIS MANN IN A NEW COMIC PLAY **THE CHEATER** EXTRA MAT. MONDAY, JULY 4

NEW YORK THEATRES.

BROADWAY Theatre, B'way & 41st St. Tel. 101 Bryant. Evng. 8:15. Matinee, Saturday, 2:15. EXTRA MAT. MONDAY, JULY 4. LEW FIELDS

Presents His Latest Mammoth Musical Production with an All-Star Cast. **THE SUMMER WIDOWERS** With LEW FIELDS and IRENE FRANKLIN

CASINO Broadway and 59th Street. Tel. 3445 Murray Hill. Evng. 8:15. Matinee Saturdays Only, 2:15. ENGAGEMENT EXTENDED UNTIL SATURDAY EVENING, JULY 9TH. SHUBERT-BRADY All-Star Revival of

THE MIKADO Fritz Schaff Jefferson de Angelle Joseph Jacoby Andrew Mack Christie McDonald William Frost Christine Neilson William Danforth Arthur Cunningham

Lake Canandaigua, N. Y. Mr. Forsman, who recently closed his season with The Third Degree, will rejoin the same company in the Fall.

Donald Bowles, who spent last season in vaudeville with his dramatic sketch, Guilty? by Victor H. Smalley, after a long season on the Orpheum Circuit, is resting at his summer home, "Greyledge," at Gloucester, Mass.

Louis Weslyn has gone to his bungalow at Woodstock in the Catskills to spend the greater part of the summer, taking his work along with him. His latest offering is the flirtation sketch, Innocents Abroad, played by Earl and Curtis.

Morgia Lytton is resting and acquiring tan at Stamford, Conn.

Edith Haney is taking her summer vacation at her home in Kansas City, Mo.

Frederica Going having closed her season with Wright Lorimer in The Shepherd King, has gone to Atlantic City for the summer.

SAID TO THE MIRROR.

HARRY H. FORSMAN, Canandaigua, N. Y.: "Success and good wishes to THE MIRROR, which we are able to get up here and enjoy reading."

MARY MORTIMER, San Francisco: "The further we get away from home the more hungry we get for THE MIRROR."

WITMARKS GET NEW MUSICAL PLAYS.

The exclusive rights to publish the music of The Girl in the Train, a new musical comedy, have been secured by M. Witmark and Sons through Hans Bartsch. As the piece was recently produced in London by George Edwardes, with success, and is highly popular there, they are naturally pleased with the result of the deal. Charles Dillingham is to produce the comedy in the United States early in the coming fall. The Girl in the Train is an adaptation from the German of Victor Leon, with lyrics by Adrian Ross and music by Leo Fall. In its original form, before it was transplanted to British soil, the comedy was known as Die Geschiedene Frau (The Divorced Wife), and was a Berlin success. The Witmarks will also publish the music of The Darling Doctor, the new musical comedy now being written by Otto A. Hauerbach and Karl L. Hoeschna for Victor Moore, who, until recently, has been starring in The Talk of New York. Mr. Hauerbach, who wrote the lyrics of Three Twins and Bright Eyes and the book and lyrics of Madame Sherry, will write the book and lyrics of The Darling Doctor, the music of which will be written by Karl L. Hoeschna, who wrote that of all three productions, all published by the Witmarks. The first production of The Darling Doctor will be made in Grand Rapids, Mich., on Aug. 22, and will then go to the Cort Theatre, Chicago, for a run.

WILLIAM H. BELL'S NEW COMPANY.

Northwestern Amusement Supply Company has been organized in Spokane, Wash., by William H. Bell as president and general manager, with quarters at 212 Wall Street. The company will manufacture and sell motion picture machines; also maintain a repair department and furnish picture machine operators and illustrated slingers. Mr. Bell was formerly manager of the National Film Renting Company and the Spokane Film Exchange.

GAIETY Theatre, 46th St. & B'way. Evng. 8:15 sharp. Mat. Wed. & Sat. 2:15. COHAN & HARRIS present

SEASON OF OLD SUCCESS WITH'S **THE FORTUNE HUNTER** with JOHN BARRYMORE Extra Matinee July 4.

NEW AMSTERDAM Theatre, 42d St. West of B'way. Evng. 8:15. Wed. and Sat. Mat. (Wed. Mat. Best Seats \$1.50)

FREDERIC THOMPSON presents **GIRLIES** 60 OF THEM NONE OF THEM TWENTY. NONE OF THEM MARRIED. A Musical Satire of the Dramatic Season, with JOSEPH CANTORINI and NAUD RAYMOND Extra Matinee July 4.

JARDIN DE PARIS A-Top the N.Y. Theatre **SUNSHINE AND WINTER GARDEN** The Only Place and Show of its Kind in N.Y. Smoking, Refreshments, Table Chairs \$1.00. Evenings 8:15

F. ZIEGFELD, JR.'S **SONG REVUE** **Follies of 1910** STAGED BY JULIAN MITCHELL. 125 IN THE CAST ORCHESTRA OF 45. Ticket & Wine, also Bert Williams & ANNA HELD GIRLS 60

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Ringling Brothers' Circus appeared at Coldwater, Mich., June 17, and pleased about 14,000 people at the afternoon performance and fully 8,000 in the evening. Special trains were run over the Michigan Central and Lake Shore railroads, and the last section on the Central did not arrive until 11 o'clock, due to poor service at Jackson. Every possible courtesy was shown this season's correspondent.

The Bellis-Floto Circus is booked to appear at La Junta, Colo., on July 7.

At Waukegan, Ill., June 18, a terrific gale of wind slightly damaged the tents of Young Buffalo Wild West, and caused some excitement among the patrons. Nothing serious happened, however.

Miller Brothers' 101 Ranch is billed for Portland, Me., June 27, and Forepaugh and Sells for July 6.

Haag's Circus exhibited at London, Ont., June 17 to only fair business, probably due to recent heavy rain and the prospects of more to follow.

Mary Abrams, the veteran chariot driver with the Haggenbach-Wallace Show, was unlucky enough to get a hard fall recently, and for a time it was feared it might be serious. She is reported to be all right again.

Haggenbach-Wallace Circus played to capacity business at Dubuque, Iowa, on June 17.

PENCILED PATTERN.

What will the papers fill up on when the Jeffries-Johnson fight is over?

Dai, Maley, the Italian character comedian, has been married for over six weeks and it's just now that he's beginning to admit it. Maude Golden, formerly of the Columbia Burlesquers, is the unlucky girl.

The airship business is booming so rapidly nowadays most of the vaudeville headliners are sorry they purchased automobiles. It makes a much better press notice to fall out of an airship than to be arrested for speeding.

George Linden and Bob Dunlap open next week in their new act, The Kollege Kidders. The boys have been with a burlesque show all season and they now carry canes and have regular cheque books.

A sign on the Belasco Theatre last week announced a "New Thought" lecture, entitled "Finding Yourself." It might do a lot of managers good to hear it. A lot of them seem to be lost.

Charley Burns, of Burns and Clark, arrived in town last week after playing in the West for two years. Charley has three new hairs on his bald spot and Ruth Clark's hair is a little redder than it used to be.

We saw Willie Hammerstein and Morris Gest looking at that new electric sign at Broadway and Thirty-eighth Street. Maybe Willie is thinking of booking it on the roof.

A manager of an East Side store show came in to one of the local agents and asked him if he "had any acts ready for shipment" (catch that "shipment" thing?). The agent said, "Yes, I have Blank and Blank." "What do they do?" asked the manager. "They do a good act, singing and talking," answered the Five Percenters. "Don't they dance?" spoke the theatre owner. "No," answered the booker. "Then they can't be a good act," answered the manager. And the above is true.

Isabelle Miller has signed with the Hents-Santly show for next season. This will be Miss Miller's third year with that organization.

The "open door" is open a little wider. The way it's been swinging lately it's hard to tell when it's liable to lock.

Herbert Cyril is in town. He has grown three inches. If he keeps on going up the midget troupe he is signed with will have to release him.

There is a new theatrical publication to be issued within a few days to be called *The Ellsworth Monthly*. Its promoters promise something novel in the line of a theatrical paper and if what they say is true it ought to make interesting reading.

A Western manager is reported to have said that acts do not display as much life in their work as they used to years ago. Well, they didn't have the competition of the film companies to contend with, as they have nowadays. The worry of it has slowed them up.

"Errol Burt," he of the feminine types, has a new fad. He is collecting airship models. Although it is an expensive habit Errol, like Eva Tanguay, does not care. Those society men never do, you know.

The Leo Circuit has the distinction of being the only vaudeville agency in the country with an electric sign. They have one on the Holland Building that sure has "class" written all over it.

L. Wolfe Gilbert has left for the West and the Putnam Building will be without one of its brightest young men for about twenty-five weeks while the author is entertaining the patrons of the S. and C. houses. Good luck, Wolfe, "knock 'em off the seats" so hard that they won't be able to get up.

The song writers are looking brighter. Royalty day is getting near.

Lee Harrison and Barney Bernard deserve credit for the hit they put over in their new act. The managers are all fighting for it and the only trouble they have now is to keep their arms from getting stiff signing contracts. James Madison wrote their stuff, too. Good combination.

As we rush to press Roosevelt has not opened in vaudeville. Flick has not signed with Frohman, Albee has not become a White Rat and we have nothing else to write.

THOMAS J. GRAY.

CHARLES FROHMAN TO RETURN.

Charles Frohman will sail from London for America July 2. This is an earlier date than usual. Mr. Frohman's arrival, on account of the present theatrical situation, will be watched with interest.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

At the Riverside Auditorium, Findlay, O. White and Company billed June 13-18, failed to satisfy, and was canceled. Raymond and Freeman's Indoor Circus June 20-25; good, to good business.

The Patterson Carnival company was at Athletic Park, Winona, Minn., June 20-25.

At Johnstown, Pa., Luna Park (John Hinkel): Free theatre acts June 13-18 were the Aerial Bartlett and Mile De Lora, contortionist. Attendance is picking up, although rain has been a daily occurrence. The annual picnic of the Civic Club, June 16, did a big business, though not as large as heretofore, owing to an all-day down-pour.

The three weeks' engagement of the Carroll Comedy company, playing at Merryland Park, Cumberland, Md., closed June 18. The business during their stay was fairly good considering the unfavorable weather conditions. The Castle Square Comic Opera company is booked for a two weeks' engagement in the near future.

The season at Springbank Park, London, Ont., opened June 20, and excessively hot weather drove big crowds down the river to cool off. The George Nagel Stock company has the theatre this season, and the opening programme was made up of vaudeville acts and several sketches. The prospects are good.

Vinewood Park, Topeka, Kan., under the management of C. C. Matthews, formerly manager of amusements at White City, New Orleans, will offer a number of special free outdoor amusement features during the season. A strong vaudeville bill will be put on at the theatre June 27.

At Rolling Green Park, Sunbury, Pa., the Ben Greet Players gave open-air performance of *As You Like It* and *A Midsummer Night's Dream* June 22. Evening attendance was so large that Manager Blanchard had difficulty in handling it.

At the Fort Scott, Kan., Airdome (Harry C. Erlich) the Bailey-Lockwood company June 13-25 to good business. ITEM: Best company here this season.

At the Lyric, Lancaster, O., Manager Charles Smith offered My Uncle from Japan and *A Hero in Rags* June 13-18 to fair business.

At the St. Joseph, Mo., Airdome (C. U. Philley and H. Van Houten) the William Grew Stock company June 13-18 presented *Marriage a la Mode* and *The Man That Wins*. The company met with their usual success in both productions and pleased good business. The bill June 19-25 will be *Way Out West* and *His Father's Wife*.

The Airdome, at Jefferson City, Mo., did good business June 13-25 with the Lewis-Oliver Stock company as the offering. The Playter company opens June 27 for two weeks' engagement.

At the Kearney, Neb., Airdome the Wolford Stock company in *Wife in Name Only*, *The Reformation*, and *Dora Thorne* June 13-18; had good business and gave creditable performances and good satisfaction. Much better company than the preceding one.

The engagement of the Rinaldo Players at the Mexico, Mo., Airdome was canceled on the second night by Manager Waterman; company failed to please. The Truesdale Brothers Stock company June 20-25.

Vaudeville has been discontinued temporarily at the Crawford Airdome, Topeka, Kan.; moving pictures were substituted June 20, and are drawing well.

At Washington, Pa., the Airdome Amusement company (C. W. Maxwell): Taylor Stock company June 13-18; capable company and drew good business during the week. Plays: *The Vampires*, *Shadow of the Rockies*, *Falsely Accused*, *Carmen*, *East Lynne*, *Diamond Thief*, *Angel of the Poor*. Phil Mahan Stock company June 20-25. Holiday Stock company June 27-29.

At Will Brook's Airdome, Guthrie, Okla., Berry and Wells' Repertoire co. June 13-18 to good business; co. gave satisfaction. The Delmar Stock co. June 19-25.

The Airdome, owned by Mr. Harris, of the Garrick Theatre, Flint, Mich., with C. A. Clark as acting manager, opened on June 12 with five acts vaudeville and pictures, and are having a very fine business and good attractions.

At Albany, N. Y., Maple Beach Park (J. J. Carlin) the Robson Comic Opera company remain the principal drawing card, and the performances of this organization have proven popular and meeting with much success. Electric Park (Thomas J. Mulcahy) had an exceptionally good programme June 20-25; among those appearing were Johnson Davenport and Lodela, Claudius and Scarlet, Laura May Hammer and Thomas Gillen. Chadwick Park Hippodrome (Henry Pincus) opens for the season June 27 and announce a strong bill of attractions, headed by Robert Back in his death trap leaping act, also Silvers, the famous clown, Adonah Brothers, the Whirling Geisha Girls, the Barabon Troupe of Russian Dancers.

Al Fresco Park, Peoria, Ill., is having fine business. Concessions doing good. Free vaudeville includes Atterbury's Concert Band, Miller Brothers, the Garnellos, Eva La Rue.

A week of extremely hot weather made big business for Kansas City parks June 19-25, and a splendid list of attractions at the various amusement resorts greatly pleased the many thousands. Electric Park still has the Navassars Ladies' Band as its headliner, and the fair musicians were accorded a most enthusiastic welcome nightly. Vaudeville in the German Village included the Five Gaffney Girls, the Prentice Troupe, V. P. Woodward, Riley and Ahern and the Gagnoux, all of whom

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pleased. The many park attractions found the usual favor. At Forest Park a musical farce entitled *The Sultan and the Sailor* drew a big crowd to the theatre and won decided favor. A big free vaudeville bill, band concert and many other offerings were likewise well received. A balloon race was the feature of the Fairmount Park bill June 19, there being three contestants, and the prize going to L. M. Bales, the local aeronaut. The bathing beach was one of the big attractions, owing to the heat, being crowded all day, while the vaudeville and other amusements enjoyed generous patronage.

At the Dubuque, Iowa, Airdome (Jake Rosenthal) the Harvey Stock company June 19-25 presented *The Girl of the Mountains*, *The Girl of the Barracks* and *The Spellers*. At Biloxi, Miss., Lew Rose's Airdome gave excellent performances June 13-19, with vaudeville and pictures. Rebecca's Triumph was repeated June 19 by the pupils of Sacred Heart School; well pleased audiences; business very good.

Messrs. Abbey and James, the hustling managers of the Airdome at Guilford, Miss., announce that they have just closed a deal whereby they acquire complete control of the Sky Dome, the big open air theatre at Mobile, Ala. Seating capacity 3,000. Mr. Abbey will go to Mobile to manage the Sky Dome, while Mr. James will remain at Guilford to operate the Airdome there.

Fox's Hippodrome at Springfield, Mass., opens evening of June 27 on the Springfield baseball team's grounds on Hampden Park, giving ten circus and vaudeville acts, evening performances only, as afternoons the "Ponies" are struggling for the league pennant.

THE RECORD OF DEATHS.

Albert McGuckin, operatic singer and director of orchestra, died at Milford, Conn., June 11, as has been briefly chronicled in THE MIRROR. He was fifty-one years old. He was born in Armagh, Ireland, beginning his musical education as choir boy at the age of six, and completing it later on in

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Italy. He made a great success all through Great Britain, singing all the basso cantante roles with well-known grand opera companies. In the early nineties he married Lucille Saunders, the American contralto, who was then making her operatic debut in England with the Carl Rosa Opera Company. He retired several years ago as a singer to become musical director, since when he had been connected with several organizations, notably those of Lillian Russell, Jefferson de Angella and The Californians.

James A. Leahy died Tuesday, June 21, at the Harlem Hospital after an operation. He leaves a widow and daughter. He had been with the Old Homestead, Henry Miller, Lulu Glaser, Artie and Nance O'Neill as stage manager in Agnes. He had also appeared with the Yankee Comedy Four in vaudeville.

H. W. Tredeneck, the opera singer who had appeared in the Wilbur Opera company, the Mapleson and Whitely Opera company and in Oscar Hammerstein's production of *Santa Maria*, died in Marietta, Pa., June 28. He was forty-nine years old.

Richard Coleman, who died in Boston last week, was the original Peck's Bad Boy on the stage. He was at one time with Lew Dockstader. He had not appeared on the stage for five years.

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Closing of Two of P. G. Williams' Houses—Some of the Bills at Local Theatres—News Notes from Out of Town—Nothing of Moment Happening.

With the warm weather on in earnest the vaudeville houses in New York are not doing the usual heavy business enjoyed during the winter season. The Alhambra and the Bronx closed their season on Saturday night and went into the hands of the cleaners. The Colonial closed two weeks previously. The Fifth Avenue will remain open all summer, as will the Plaza, the American Music Hall and the Victoria, the roofs of the latter two being the popular resorts at night.

The beach houses all did excellent business and on the warmer nights the houses were well crowded.

At the Alhambra Eva Tanguay headed the bill, with Valerie Bergere and company, the Willy Pantzer Troupe, Tate's Motoring, and others.

At the Bronx Bert Leslie and company offered his ever amusing sketch, Hogan in Society; Jesse Laaky's Love Waits, the Avon Comedy Four, Haines and Vidocq, and Bird Millman were other pleasing acts.

At the Fifth Avenue Victor Moore and Emma Littlefield made their first return to the vaudeville stage since Mr. Moore's starring successes. They offered the old time skit, Change Your Act. Others included the Marvelous Griffith, who entertained with his wonderful feats in mental arithmetic; Jane Courthope and company, the Five Musical MacLarens, Kaufman Brothers, Harry Pilcer and Gertrude Vanderbilt, Marshall Montgomery, the ventriloquist, and Sema Brantz, the always clever girl juggler.

At the American Music Hall and Roof Garden the Barnyard Romeo again held forth, Sydney Grant taking the place of Thomas W. Ross as the rooster, while the following other acts completed the bill: Joe Welch, Cissie Curlette, William Courtleigh and company, and Maria Lo's Art Models. The bill in the Music Hall at night included these acts, who also appeared at the Plaza: Ray Brown in illustrated songs; Three Cogswells, trick bicyclists; Four Kentucky Girls in songs. Woods and Green in a most commonplace Jew and straight singing and talking act, pictures of the Roosevelt Celebration, Hathaway's monkeys, Pike and Calame, singers and dancers; Bert Earl and company, Bertie Fowler, Billy S. Clifford, and Austin Brothers.

At the Brighton Beach Music Hall were Mlle. Chester and her dog, Winfield Douglas and the Moscrop Sisters, Mr. and Mrs. Mark Murphy in Clancy's Ghost, Harry and Wolford, Bessie Wynn, Top of the World Dancers, Jack Wilson Trio, and Lane and O'Donnell.

At the New Brighton were Mrs. Eva Fay, Four Fords, Raymond and Caverly, James and Sadie Leonard, World and Kingston, Brown and Ayer, and others.

At the Victoria Mlle. Polaire headed another summer bill of vaudeville acts. Henderson's was crowded all the week and an excellent and very long bill was offered.

The general trend of vaudeville affairs outside of the metropolis showed little change in events. The summer parks have done better business since the cessation of continued rain in many sections and the added heat. The regular theatres in other big cities began closing for the season and the patrons proceeded to flock to the outdoor amusement resorts.

The White Rats held an important meeting in their club rooms in New York on last Thursday evening, the event being the tenth anniversary of the beginning of the organization. President Fred Niblo presided and speeches were made by him and others prominent in the order.

It is reported that the William Morris people will have a theatre in the regular theatre district of Chicago by the opening of the fall season. Their lease on the

VAUDEVILLE.

American Music Hall there has eight years to run. Just what would be done with this house should a new one really be opened is not as yet known.

The rumor is current that Henry E. Dixey will shortly return to vaudeville, working alone in one.

Charles W. Ross and Mrs. Ross (Mabel Penton) are to return to the variety stage in a new musical turn being prepared for them by Mr. Ross and Gus Edwards. They are due to open in August.

Jesse L. Laaky is preparing a new act in which he will feature Knute Erickson. It will be called On the House Top. This latest production of Mr. Laaky's is scheduled for the latter part of August.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.

Adler, Felix—Fifth Ave., N. Y., 4-9. American Newsboys' Quartette—Orph., Savannah, Ga.; Maj., Jacksonville, Fla., 4-9.

Apdalo's Animals—Orph., Seattle, Wash.

Avery and Hart—New Brighton, Brighton Beach, N. Y., 4-9.

Barlowa, Breakaway—Hippo, Uniontown, Pa.

Barnes and Bering—Utica, N. Y.

Barnes, Stuart—Music Hall, Brighton Beach, N. Y., 4-9.

Bianche, Belle—Alhambra, N. Y., 4-9.

Bohemian Quintette, Marius—Pantages', Spokane, Wash.; Pantages', Seattle, Wash., 4-9.

Bowers, Walters and Crocker—Ariel Roof, N. Y.—Indefinite.

Bryant, Eugene—Orph., Tacoma, Wash., Orph., Portland, Ore., 4-9.

Charmont, Josephine—K. & P.'s, N. Y. C., Proctor's, Newark, N. J., 4-9.

Clipper Comedy Four—Willow Dale, Lowell, Mass.

Crane, Viola—Washington, Spokane, Wash., Maj., Seattle, Wash., 4-9.

Courthope, Jane—Alhambra, N. Y., 4-9.

CHESSEY, WILL M., AND BLANCHE DAYNE—Orph., 'Frisco.

Cross and Josephine—Keith's, Boston, Mass.

Darmody—Crescent Gardens, Boston, Mass.

D'Arville, Jeannette—Maj., Chgo., Ill., 27—Indefinite.

De Haven, Ralph, and Alice Whitney—Baker, Rochester, N. Y.

Dorothy, Gavin—Maj., Jacksonville, Fla., Maj., Columbus, Ga.

Dorsch and Russell—Washington, Spokane, Wash.

Drew, Frankie—Unique, Des Moines, Ia.

Eldora—Maj., Charleston, S. C.

Fanton, Joe—Hippo, Cinl., O.

Fay, Eva—Brighton, Brighton Beach, N. Y., 4-9.

Finney, Maud and Gladys—Orph., 'Frisco, Cal.

FISHER, MR. AND MRS. PERKINS—Grand, Portland, Ore.

Poster, Ed.—Palace, Shreveport, La.

Garrity, Harry—Hawalian, Honolulu, H. I.—Indefinite.

Glose, Augusta—Shea's Buffalo, N. Y.

Granville, Bernard and Wm. F. Rogers—Orph., Spokane, Wash., 4-9.

Hamilton, Estelle B.—Orph., Savannah, Ga., Maj., Jacksonville, Fla., 4-9.

Harris and Randall—Grand, Massillon, O., Victoria, Columbus, O., 27-July 9.

Hawthorne, Hilda—Lake Cliff Park, Dallas, Tex.

Hazzard, Jack—Keith's, Boston.

Herlein, Lillian—Tivoli, London, England, May—Indefinite.

Horne, James, & Co.—Keith's, Boston.

Howard and Howard—Keith's, Phila., 4-9.

Inness and Ryan—Lake Side Park, Akron, O., Myers' Lake Park, Canton, 4-9.

Jeter & Rogers—Maj., Milwaukee, Wis.

Jolly and Wild—Shea's Buffalo, N. Y.

Klein and Clifton—Queen, San Diego.

Koners Bros.—Hippo, Indianapolis, Ind.

Kurtis-Busse Dogs—Park, Akron, O., Park, Canton, 4-9.

Kellermann, Annette—Orph., Spokane, Wash.

Lane and O'Donnell—N. L. B. F., Uniontown, Pa.

Leslie, Bert—Music Hall, Brighton Beach, N. Y., 4-9.

Mathews, Juggling—Maj., N. Y. C.

McDowell, John and Alice—Lyric, Charlottesville, Va.

Merritt, Hal—Orph., Oakland, Cal.

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Moore, George Austin—Ramona Park, Grand Rapids, Mich.

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Nugent, J. C.—Maj., Chgo., Ill., Maj., Milwaukee, Wis., 4-9.

Otis Elita Proctor—Majestic, Chgo.

Polaire—Hammerstein's Roof Garden, N. Y. C., Indefinite.

Pilcer & Vanderbilt—Alhambra, N. Y. C., 4-9.

Pringle and Whiting—Orph., Portland, Ore.

Primrose Quartette—Fontaine Ferry Park, Louisville, Ky.

Rocamora, Suzanne—Portola Cafe, 'Frisco, Cal., 4-9.

Russell and Davis—Keener's, Mobile, Ala., 4-9.

Russell Brothers—Fifth Avenue, N. Y. C.

RYAN AND RICHFIELD—St. Francis Hotel, 'Frisco, Cal., 27-July 29.

Shields, Sydney—Orph., Spokane, Wash., Orph., Seattle, 4-9.

Sully and Phelps—Sarotoga, O. H., Glens Falls, N. Y., 4-9.

Spadoni, Paul—Orph., Oakland, Cal., 20-July 2.

Spooner, Edna May—New Brighton, Brighton Beach, N. Y., 4-9.

Taylor, Mae—Avenue, Detroit.

Van, Chas. and Fannie—21 Eldert Street, Brooklyn, N. Y.—Indefinite.

Waldmann, Edward—Collingwood O. H., Poughkeepsie, N. Y.

Whitman, Frank—Maj., Denver, Colo., 20-July 2.

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Williams, Bert—New York Roof—Indefinite.

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DATES AHEAD.

Received too late for classification.

ALABKAN, THE (Wm. P. Cullen, mgr.): Calgary, Can., June 27-29, Edmonton 30-July 2.

JEWELL MUSICAL COMEDY: Springfield, O.—Indefinite.

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PARK STOCK: Cincinnati, O., Indefinite.

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RICHARDSON-LEWIS STOCK: Dolores, Colo., 27-29, Cortez 30-July 2, Tellurid 3-6.

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Caine, Georgia, Mrs. J. Collins, Lillian Cooley, Caryl Carroll, Ellen Crane, Margie Conboy, Mabel Clarke, Edith Conrad, Helen Castle, Mrs. Eugenie Correnti, Rose Coghlan, Mary Condon, Florence Coventry, Frances Cameron, Frances Comstock, May Carlisle, Florence Craig.

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Miller, Edw., Gerald Emerson, Frank G. Edwards, C. F. Everdean, Wm. E. Ely, Ferris, Wm. H., Willy Frey, J. Albert Frick, Frank H. Fey, Bob Forrest, E. D. Fiske, Robt. W. Frazier, Wilton Farnum, Edwin Fowler, Philip Fisher, C. B. Foult, Max Faviash.

Grant, Chas. B., Thos. Guise, Bob Gary, Frank Gilmore, Jno. Griffith, Chas. Grant, Geo. Germane, Julian Greer, R. E. Graham.

Hawley, Dudley, Alfred Hollinsworth, Eddie Holt, W. S. Hart, O. Hooper, R. W. Hunt, Henry Hallam, Arthur J. Horwitz, B. S. Holmes, J. M. Hamilton, Fred G. Hearn.

James, Gladden, Chas. Jefferson, S. Jordan, Keeley, Edw., H. B. Kennedy, Henry Kolker, E. J. Kelly, Andrew J. Kohler, Frank M. Kelley, Alfred G. Kranz, F. Miller Kent, Jno. L. Kearney.

Laidlaw, Roy, Eddie Lyons, Henry Lee, Jack Laughlin, Warren D. Lombard, Jas. Lachave, Larry Luwood, J. B. Lunt, Harry Linsom.

Moore, Harry, Leslie Morasco, Edw. B. Mawson, Danny Mann, Stanley Murphy, Chas. E. Mitchell, Cyrus H. Martin, Chas. H. Marks, Geo. P. Moore, Jack E. Magee, Daniel Mason, Wm. D. Miles, Phil Maher, Donald Mackenzie, Al McLean, Emmett McConville, D. H. McDonald, Jas. K. McCurdy.

Frank McEntee, Jack G. McLallen, Neil McNeil, Alex McFadyen, Wm. J. McIntyre, Jno. McKee, H. A. McFadyen, Robert McBride, Murphy and Frances.

Nadsett, Dick, Jack Newman, Boyd S. Nolan, Sidney W. Northcutt, Northrup, Thos. F. Nye.

Oliver, Guy, Max Ormby, Purviance, L. J., Herman Phillips, Edw. Pooley, Frank V. Perry, Plunkett, Ralph M. Phillips, Francis Powers, A. M. Pierce, Walter Pearson, M. A. Page.

Reed, Bert, Wilfred Roger, Jas. E. Rosen, F. A. Ramadell, Thos. Reynolds, Edw. J. Rich, Roberts "The."

Smalley, Frank, Willard Simms, Herbert Salinger, Harry Squires, Fred's Summer, Jack Storey, Lew Summers, Fred Gilcox, Thos. Seabrooks, Edw. D. Selvin, Geo. Stacy, Raymond Stratts, Jas. A. Smith, W. T. Spaeth, Geo. H. Smith, Ross Snow, Harry S. Sheldon, Tempier Saxe, Sharkey and Reynolds.

Taylor, S. E., Milano Tilden, David Towers, H. W. Taylor, Smith Turner, Bert Thomas.

Villasana, Juan, Geo. Van Anden, Whittier, Robt., J. H. W. Whitaker, Fred's Warde, Wm. G. Williams, Walter C. Wahl, Chas. O. Wallace, H. A. Wickham, Walter B. Woodall, H. Waller, Irwin Wright, Harry Whitaker, Leo Waddell, W. A. White, W. H. Woodside, Stanhope Wheatcroft.

Young, J. Arthur, Jas. Young, Zimmerman, Willy.

REGISTERED MATTER.

Laura Rea Byrth, Jas. Corte, F. A. Demarest, Clara quiet, Frank Rowan, M. B. Moulton, Franklin Whitman, Ernest Francini, Sidney McCurdy.

Correspondence

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Majestic Stock co. in The Man on the Box and Prince Otto June 13-15; very good business. Same co. 20-25.—PICKETT SPRINGS CABINO (McKinney and Hurley): Leo Adde Musical co. in La Mascotte 13-15.—ITEM: Poor business, owing to very bad weather, forced this co. to disband.

COLORADO.

LA JUNTA.—THEATRE (H. H. Bourne): May Robinson in The Rejuvenation of Aunt Mary June 7; a delighted audience; business fairly good.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): Kolb and Dill in The Rich Mr. Hoggendine June 13-15; good production to satisfactory attendance. Willie Collier 4-6.—LIBERTY (H. W. Bishop): Bishop's Players presented Fifty Miles from Boston 13-15; large audience; everybody pleased. The Talk of New York 20-25.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): A combination of sudden hot weather and The Hypocrites was not favorable to good business June 20-25, although Mr. Ince, Miss Fleming, Miss Deagle, Mr. Edgerton, and Mr. Williams did first-rate work; Caroline Locke had rather better opportunities than heretofore of this season; Florence Harrison James, of this city, made her debut in a small part with entire success. The Call of the North 27-2. Paid in Full 4-9.

WILLIAM P. HOPKINS.

STANFORD.—ALHAMBRA (Kurtz Co.): The Franklin Stock co. June 20-25 presented Brewster's Millions to good business despite the intensely hot weather. Mr. Jeffrey carried this one-man play through on his able shoulders with a neatness and ability that was surprising in a stock production when the next week's play is being rehearsed in the spare intervals. Miss McAllister was, as usual, charming as Peggy. The yacht scene and for they were unusually good. The Lion and the Mouse 27-2.—ITEM: A Geronimo closed the Lyceum 18 for the summer, and is now running Sea View Park on the air dome plan.—The Ben Greet Players, who visited us twice at the Alhambra earlier in the season, will be seen 27 on the lawn of the Stamford Yacht Club, where they will present The Palace of Truth in the afternoon and As You Like It in the evening.—Keith Wakeman, for many seasons Ole Skinner's leading woman, will be seen as Rosalind, and Fuller Mellich, lately supporting Mrs. Fiske, will play King Phaulon in The Palace of Truth, and Touchstone in As You Like It.—Al. Phillips, a Stamford boy, who has been in vaudeville the past season, has joined the Franklin Stock co., and was seen this week to advantage in the part of Horace Pottlingill.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Grey): Tonkonron; or, the Indian's Revenge June 22; amateur performance in French, directed by J. L. Brissette; enthusiastically received, and the parts most creditably acted. Those who took part were: A. H. Richard, J. L. Brissette, Ulric A. Rivard, Alphonse Chagnon, Adolphe Duval, Adolphe Bacon, Pierre Laramée, Florimond Trudeau, P. Laramée, Elodie Trudeau, Arthur Dubreuil, Irène Labeur, Olivier Chartier, Emile Dufresne, Hie Plouffe et Arthur Parent, Arthur Chartier, Mlle. Eugénie Lessard, Hélène Thibault, Aurèle Loiselle, Mamie Danseureau, Ollivina

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KANSAS.

TOPEKA.—GRAND (Roy Crawford): Dark June 13-15. North Brothers Stock co., from the Majestic, in Facing the Music 20-25, and will continue during the summer season.—MAJESTIC (Jack F. Trullit, acting mgr.): North Brothers Stock co. 13-15; good attendance. G. D. Hood.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): Kirk Brown co. closed a very prosperous season June 18; having presented during the week St. Elmo, The Man Who Dared, Monte Cristo, Othello, and The Merchant of Venice; co. and performances excellent; audiences pleased; weather extremely warm.

BRUNSWICK.—TOWN HALL (H. J. Given): N. of M. Farming Lecture June 14; good, to large house. H. H. B. Concert (local) 16; excellent; to packed house. St. John's School Concert (local) 18; excellent, to S. R. O. St. John's Band and Comedy co. 24.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): The Worcester Theatre Stock co., under the stage direction of Robert Milton, gave a delightful presentation of Rida Johnson Young's college play, Brown of Harvard, to good sized houses June 20-25. Week of 27 the co. will present Old Heidelberg by special request.—POLI'S (J. C. Criddle, res. mgr.): Leah Kleehans made one of the best productions the Poli Stock co. have played so far this season 20-25 to excellent business. Henrietta Crossman's success, Sham, is to be the attraction 27-2.—CASINO: The White City Musical Stock co. pleased fair business 20-25 in Olivette 27-2 the co. will repeat by special request The Two Vagabonds.—LINCOLN PARK (George W. Gitt, res. mgr.): Ananias, Jr., made a hit with good sized houses 20-25.

IOWA.

DUBUQUE.—UNION PARK THEATRE (D. Connolly): Facing the Music June 12-18; drew well.

MICHIGAN.

FLINT.—STONE'S (Albert C. Page): Cook's Stock co. June 20-25. The two Orphans very good attraction and business. — **GARRICK** (W. H. Hays): People's Stock co. 20-25. In the Singing Girl. Friends 27-2. — **ITEM**: Cook's Stock co. will close the season 2, after fifty-five weeks of stock, which is the best record this theatre has ever had, with very good business and an established reputation, which will justify them to open again in September for the season of 1910-11.

KALAMAZOO.—FULLER (W. J. Donnelly): The Harvey Stock co. June 20-25. presented A Woman's Reason and The Crisis to light business; fine co., but weather excessively hot; co. included Mina Grimm, Violet Barney, Mr. St. Vrain, Horace Linney, Jack Walters, Percy Warren, Smith Davis, Edna Hardin, and Lida Hall.

COLDWATER.—THIBBETS OPERA HOUSE (John T. Jackson): Vaudeville and pictures June 18; good business. Twin City Concert Band 21. Travel Festival 25. — **ITEM**: Manager Jackson reports next season's time fast filling up with best line of attractions ever here.

ALPENA.—TEMPLE THEATRE (W. B. Robertson): Garrick Stock co. opened summer engagement June 20; good co.; pleased good houses. — **MALTZ OPERA HOUSE** (Al. McGregor): Orpheum Stock co. 13-15 to good business.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon): Vaudeville June 19; very good, to good business. Edward Doyle's Orpheum Stock co. 12-16.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): The Great Divide June 12-18, presented by the Forbes Stock co., a full week run with Wednesday and Saturday matinees, to well filled houses at all performances; audiences delighted and much favorable comment has been expressed both through the local press and among the people of the city in general. The liberal attendance and evident satisfaction of the people gives ample proof that the Forbes co. is providing the kind of amusement that is relished for the summer season. Grace George in A Woman's Way 20 to very good house; delighted audience. Girls 21-26, presented by the Forbes Stock co., opened to good business night and matinee. The play was presented in a praiseworthy manner, and the members of the co. deserve credit for their versatility and an interesting interpretation of the various characters. Merely Mary Ann will be the next production of the Gus A. Forbes co.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Huntleys, Pictorial Monarchs, June 13-19; big houses; good films, and one of the best picture entertainments ever here.

MISSISSIPPI.

BILOXI.—DUKATES THEATRE (Lew Rose): The Land of Nod and Rebecca's Triumph June 15; benefit for the Sisters of Mercy, by the pupils of the Sacred Heart School of Biloxi, Miss., under direction of Lew Rose; pleasing performance; S. R. O.; well satisfied.

TUPALO.—OPERA HOUSE (E. W. Armstrong): Music Recital June 16, under the able direction of Mattie See Seuter; greatly pleased an appreciative audience. — **ITEM**: Mrs. Seuter has been studying under Karlton Hackett at the American Conservatory of Music, Chicago, and is said to be one of Mississippi's most talented musicians.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): The Octopus June 13-17; good, to good houses. The Rejuvenation of Aunt Mary 18; very good, to good houses. The Lion and the Mouse 20-25. — **LYRIC** (L. M. Gorman): The Squaw Man 13-18; was excellent to good houses. A Milk White Flag 20-25. Hello, Bill, 27-2. — **ITEM**: Jess B. Fulton, of the Fulton Stock co., is in Chicago. — The New Capital Beach Theatre will open 4 with vaudeville.

FORREST W. TENNETTS.

KEARNEY.—OPERA HOUSE (Garrison and Son): Volga-Nelson pictures June 16; good business. — **ITEM**: Former Manager J. F. Saup has resigned the managerial reins of the house here, but may again lease the house for the coming season if he can make satisfactory arrangements.

NORFOLK.—AUDITORIUM (M. W. Jencks): Kennedy Stock co. June 18 in The Prodigal to small house. Same co. 25. — **UNDER CANVAS**: Orpheum Summer Theatre and Stock co. 20-25. Landes Brothers' Fireman's Carnival 27-2.

NEW HAMPSHIRE.

DOVER.—LYRIC (Doan and Paul): Pasquelina De Voe, Italian tragedienne, broke all previous records June 13-18 in scenes from Biblical and historical plays; performances and costumes were excellent.

NEW JERSEY.

PATERSON.—OPERA HOUSE (John J. Goetichins): Has changed its policy again—this time from vaudeville and pictures to a summer stock co. which opened June 20, with Girls as the bill. The prices 10-20-30 prevail, and it is doubtful if the venture will prove a success, as Ralph Stuart and his clever co. tried the same

thing at the Lyceum earlier in the season. The Lyceum is better adapted to this style of entertainment at this time of the year, owing to number of exits, etc., which can be thrown open. If the public would not support that it is doubtful if they will the other house. The co., which is composed of the following people, is called the Opera House Players: Lola Downin, Helen Young, Grace St. Clair, Edith C. Gordon, Winifred Wilton, Irving Cummings, Richard Garrack, Fred C. Howes, J. Merton Strack, Thomas J. McMahon, Willard Dashiell and Frank Armstrong. The production was under the direction of Mr. Dashiell and deserved much better patronage than was accorded it. The co. as a whole was capable and painstaking and comedy was well staged. — **EMPIRE** (A. M. Bruggemann): Continues to present his usual vaudeville bill to good houses, despite the warm weather. Week 20: Atlantic City Four, Cycling Johnsons, the Albins, Henderson and Thomas. Nelly and Stewart, and pictures. — **BLKS' CLUB**: June 25; John W. Byrnes, Miss B. Lipman and Polo Cremonero.

THENTON.—TAYLOR OPERA HOUSE: The "open door" policy has been agreed upon here, and a good backing for next season is assured.

NEW YORK.

ELMIRA.—BORICK'S (Henry Taylor): After a week of Carmen the Manhattan Opera co. took a comparative rest by offering The Show Girl June 20-25 to large and delighted houses. Henry Taylor carried off singing honors as Captain Armour, Carl Gantvoort was a happy Lord Dyce, Frank French, an adequate Garrick MacReady, and George Stevens, a good Abdallah. Allen Ramsey, a new comedian, scored a hit as Dionysius Fly, manager of a defunct dramatic co., and Clifford Hyde, who made his first appearance with the co., won an ovation as Johnny Jones. Gladys Caldwell as a winsome Cecelia, and sang her many songs in splendid voice. Melia Parillon pleased as Lady Berry Fringle, and Hazel Kingdon as Clarissa and Marie Carroll as Kitty did well. One of the hits of the production was the clever work of Gladys McDuff as Meggy Webbington. The chorus was unusually active and pleasing, and George Lyding directed the orchestra in a manner that added greatly to the success of the offering. Fra Diavolo 27-2. — **ITEM**: Allan Ramsey has replaced Hugh Flaherty as leading comedian of the Manhattan Opera co. at Borick's, and Clifford Hyde, recently of the Nancy Boyer co., has joined for secondary comedy roles. — Ben Stevens, of the Klaw and Erlanger forces, met Edward Mosart, head of the Mozart Circuit, by appointment in this city 22 relative to the taking over of the Mozart Theatre, the new vaudeville house, for syndicate attractions. They conferred all day, and at the conclusion Mr. Mosart made this statement to The Mirror: "Mr. Stevens and myself came to no final agreement. You may state that business was talked between us and naturally that business concerned arrangements whereby the Syndicate attractions may appear at the Mozart Theatre. As soon as anything definite transpires this Mirror will be fully informed." Should the Syndicate acquire the Mozart Theatre for legitimate attractions, it is probable that the Mozart interests will at once commence the erection of a vaudeville house on the land recently purchased by it at the corner of Market and Baldwin streets. A temporary sirdome, erected by the Mozart people and to be managed by them, to be opened 27, will occupy the site until definite plans are perfected. — Lee Norton, the capable resident manager of the Lyceum Theatre, is to spend the summer in Elmira looking after the various interests of that house. — Members of the local Theatrical Mechanics' Association went by special car to Montour Falls 17 for their annual outing, where they enjoyed one of the pleasant days in the history of the thriving organization. — The new Sampson Theatre, Penn Yan, N. Y., will be ready for opening Oct. 1. Charles H. Sisson will be the manager.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Bert Lytell Stock co. for the seventeenth week June 21-25 were seen in a good production of Prince Otto, which gave good satisfaction and attracted full capacity audiences. Mr. Lytell in the leading role was capital. Frank Base, Ines Buck, Elsie Esmond, Marie Curtis, and John R. Sumner also won favor. Quincy Adams Sawyer 27-2. — **EMPIRE** (James H. Rhodes, res. mgr.): Mortimer Snow Stock co., third week, 20-25, presented The Spoilers to good business. Mr. Snow and Eda Von Luke in leads were warmly received; their associate players also did commendable work. The Clansman, for the first time in stock, will be put on week 27-2. Joseph H. Garry has been especially engaged to direct the production, and also to play the role of Lynch. — **PROCTOR'S** (Howard Graham, res. mgr.): Entertaining vaudeville numbers and the latest moving pictures drew full houses 20-25. — **MAJESTIC** (Emil Deiches): Moving pictures interspersed with excellent vaudeville acts filled the house 20-25. — **ITEM**: It is reported that the new Clinton Theatre, the building of which was commenced by H. R. Jacobs, the former manager of Harmanus Blecker Hall, and has remained at a standstill for several months, in consequence of some complications, is now to be completed, and will be devoted to high-class vaudeville attractions arranged by the William Morris, Inc. The original intentions were that this new playhouse was to be strictly for high-class productions, but it appears now it will be in the Morris Circuit. It is said that Manager Jacobs and those interested

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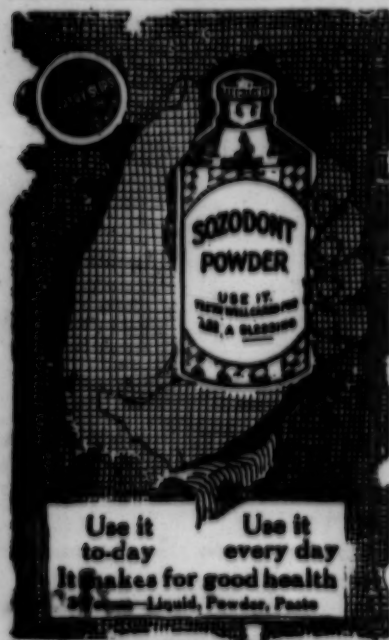
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with him in the venture have lost between \$20,000 and \$30,000 in the project. — Elsie Esmond, the talented leading woman of the Lytell Stock co., scored such a pronounced success at the hall last week in the leading role of The Rose of the Rancho that extra performances were given Monday, the 20th, to enable many to see her in this production, who could not secure seats last week. GEORGE W. HARRICK.

ROCHESTER.—LYCEUM (M. E. Wolf): The Sign of the Four June 20-25. The play based on A. Conan Doyle's story of the same name, with Sherlock Holmes as the central figure, was given an excellent production by the Lyceum Players, Mr. Spencer as Holmes was intelligent, and

consistent, putting forward the element of romance. Ruth Chester shared honors with Mr. Spencer, playing the difficult role of Mrs. Spottis with satisfactory results. The cast was large and all handled their parts intelligently; business large. The Little Minister 27-2. — **ITEM**: Under the efficient management of Frederic Gage the Lyceum Players are drawing capacity houses. The complete co. includes George Soule Spencer, Frank X. Bushman, Hamilton Mott, Thomas F. Tracey, Master J. Nanshan, E. C. Ashley, Cecil Lugrin, James Brown, C. M. McMillan, Catherine Procter, Ruth Chester, L. Cleaver, Alice Baker, and Richard Baker, stage director. E. G. ZIMMER.



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BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen, res. mgr.): The Dorner Stock co. in Divorce June 20-25; pleased good business. The play is an interesting one, and Miss Atwell and Mr. Mordant, with the supporting co., gave a very pleasing entertainment. The Middle Man 27-2.==ARMORY (Stephen Oswald, res. mgr.): The Armory Stock co. has a new leading woman, Bessie Lee, who took the part of Sabina Medway in What Happened to Jones 20-22. Miss Lee has already made a good impression in Binghamton, and with the other members of the co. is drawing good business. A Young Wife 23-25.==ITEM: Carol Arden, who has been the leading woman at the Armory Theatre, gave her final performance on any stage 18, and will make her home in Jacksonville, Fla. Miss Arden's many friends in Binghamton regret to have her leave.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): De Rue Brothers' Minstrels June 20. Bennett-Moulton co. 30-2 changed to G. Charles K. Harris in The Blockhead 4.==CONVENTION HALL (G. H. White): Jeffries-Johnson fight returns 4.==PONTIAC (J. C. Graul): Week 16-22: Dolly Demarest, Lucki and Yost, McDonald Brothers, Olga Graham, Hazel Sherwood, Horman, the Frogman; Edward Kramer, the Tomlins, Gertrude Dudley and co., Annie Goldie, Held and Sloan; drew fair sized audiences.

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ROME.—LYRIC (Edward J. Gately): Fly by Night Minstrels co. of twelve people, which was excellent. Julia Raymond Tracy, character singing, and Colton and Parrow in singing and talking act, June 16-18. Ferd. Tidmarsh and co., including J. Hall Owen in The Littlest Girl; Moran and Moran, singers and dancers; Morin, ventriloquist, and Bartlett and McCone, comedy acrobats, 20-22; business good.

JAMESTOWN.—LYRIC (Mr. Dear-doff): Vaudeville June 20-22; good, to good houses.==CELEBRON AUDITORIUM: Theodore Thomas' Orchestra 17, 18; very fine, to large audiences.

ONEONTA.—THEATRE (H. M. Dunham, res. mgr.): Vaudeville and pictures June 20-22; crowded houses. Bennett-Moulton co. 23-25 in A Daughter of the People, Faust and St. Elmo.

UTICA.—MAJESTIC (J. O. Brooks): Majestic Stock co. in Thorns and Orange Blossoms June 20-22. Girls 23-25 pleased large houses.

OHIO.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): Jewell Musical Comedy co. (Indefinite) opened to good business June 0-25 in The Girls of 1910, under direction of Ari L. Selby. The co. included L. Barton Evans, Arthur Cardinal, Al. Bush, Alf Aarons, Agnes Tennison, Ethel Boyer, S. Magdaline Kelfer, Bessie Parker, Violet Leight, Grace Humphreys, Edith Sterling, Gertrude Sterling, and Marie Valentine.==SPRING GROVE CASINO (Harry A. Ketcham): Rod's Stock co. 19-25 in When We Were Twenty-one and The Sign of the Four 26-2. The co. included Wright Huntington, John Alexander, Brigham Boyce, Jack Amory, Tom Hall, Thomas Melghan, Thomas McShane, Thomas Kruger, Charles Gardiner, Jessile Brink, Louise Gerard, Alice Leavitt, Grace Ady, and Frances Ring.

PORTSMOUTH.—MILLBROOK PARK: The play at the Casino this week is a farce comedy in three acts, entitled The Amazons, which is being well attended. The Skating Rink and Dancing Pavilion continue to do good business, and Manager Frank Emrick has placed a new orchestra in the Dancing Pavilion, which takes the place of the River City Orchestra, with the exception of Tuesday and Saturday evenings.

LANCASTER.—CHESTNUT STREET THEATRE (W. H. Cutter): St. Mary's School Commencement June 16 to S. H. O., and many turned away.==ITEM: Smith's Greater Carnival, for benefit of B. F. O. E., was all that was claimed for it.

VAN WERT.—ORPHEUM (J. F. Homan): Vaudeville and pictures June 13-18; business good.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hazelrigg): The Athon Stock co. in The Powers That Be June 13-15; good co. and houses.==ITEMS: F. V. Simmer presents the Athon Stock co. in Medford for the Summer. They will play three evenings each week, Mondays, Tuesdays and Saturdays. Some of the plays to be presented are as follows: Hello, Bill, The Manxman, Toll Gate Inn, The Squaw Man, St. Elmo, The Three of Us, and Merely Mary Ann. The Athon Stock co. came direct from Portland, having played forty-two weeks in the Lyric Theatre. It is universally regarded as the best stock co. in Portland during the past season. Medford theatre-goers are looking forward with pleasure to the many excellent entertainments this co. will give.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): Paid in Full as the offering of the stock co. for the week of June 13 is capacity business, and pleased the best of any play presented this season. Marguerite Fields as Emma Brooks and Thaddeus Gray as Joe Brooks were easily the stars of the play. Mr. Gray has not had a part in which he did so well this season, and he and Marguerite Fields were accorded numerous curtain calls. Robert Wayne as Jimmy Smith and John Ravold as Captain Williams were excellent and merit special mention. Pearl Gray as Beth Harris, Maud Atkinson as Mrs. Harris, and Robert Lee Allen as Sato pleased. The staging of the play was all that could be desired. Sallome Jane for week of 20 to capacity business, despite the hot weather. It was the first time the play was seen here, and it "took." Marguerite Fields in the title scored another hit. She is more of a favorite than any leading woman who has appeared with the Poli Stock co. Robert Wayne as The Man was excellent, and he and Miss Fields had many curtain calls. Thaddeus Gray as Jack Maybury, John Hall as Yuba Bill, Helen G. Robinson as Lila Heath, and Pearl Gray as Willie Smith were excellent and merit special mention. Marguerite and Juliet Shelby (imported from New York for this play) pleased. The others: Royal Tracy, Robert Lee Allen, Lawrence Barbour, Daniel Lawler, Barton Williams, and James Dempsey. The staging was excellent, and the scenery was fine. For week of 27 The County Chairman.==ITEMS: J. H. Docking, manager of the Poli, and wife, returned from a two weeks' visit in Wisconsin and Western New York 17. Mr. Docking is much improved in health, and Mrs. Docking, while in Wisconsin, visited her brother, whom she had not seen in twenty-eight years.==George Harris, representing Klaw and Erlanger, was here a few days ago to look up a proposed site for a new theatre.



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Mr. Harris, in explaining his proposition, stated that the firm was not willing to buy outright, but would make inducements for the building of a house by the owners of the land that would be satisfactory to the landowners. Mr. Harris returned to New York without closing any deal. He looked over Washington and Adams avenues properties. The New York Hippodrome co. have leased the Athletic Baseball Park for open-air attractions to be given every night during the Summer by the New York Hippodrome Co., beginning 27. The bleachers on both sides of the diamond are to be enlarged, and those on the third-base side will be increased from nine to fourteen tiers of seats. When the improvements are completed the park will have a seating capacity for 7,000 persons. The shows which the co. will stage here will include vaudeville, circus acts, bands, ballets and spectacular acts. A portable stage, 32 x 42 feet in size, will occupy the present location of the pitcher's box. A regulation circus ring, with sawdust floor, 35 feet in diameter, will be located between the stage and the grandstand. The ring will also be portable, and will be removed to the rear of the grandstand on the days that the baseball team plays here. Thirty arc lights and ten electric calcium lights will illuminate the park and the stage.

UNIONTOWN.—OPERA HOUSE (Fred Robbins): Howell-Keith Stock co. in Summer stock; played to fair houses week of June 12-19; well balanced co.==ITEM: The Ben Greet Players have been secured by Mrs. J. V. Thompson and Mrs. F. M. Seamans, two of Uniontown's foremost society women, to give two performances on the afternoon and evening of 5 for the benefit of the Uniontown Hospital. As You Like It will be the afternoon presentation and A Midsummer Night's Dream that of the evening. The afternoon performance will be given at Oak Hill, and the evening performance at Mrs. F. M. Seamans' Japanese Garden. All indications are that

large audiences will greet them here on this their first appearance in this city.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (Arthur H. Pell): The Metropolitan Comic Opera co. begin an eight weeks' engagement June 27 in Florida, with Mildred Warren in the leading role. Other operas announced for the season include The Mikado, Fra Diavolo, Pinaflore, Cavalieria Rusticana, The Bohemian Girl, A Trip to India (Said Pasha), Martha, and The Belle of New York. Frank Hainger, late with Charles Frohman, has been appointed stage-manager.

WASHINGTON.—NIXON (C. D. Miller): Vaudeville and pictures June 13-18; featuring Mary Minnie Stokes and co.; drew good business entire week; three performances daily. Vaudeville and pictures 20-25.

==ITEM: C. D. Miller, manager of the Nixon, has returned from his home in Ohio, where he has been recuperating after a short illness. He has again resumed his duties as resident manager.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. in St. Elmo and Chinatown June 13-18; good co. and attractions, to fair sized and appreciative audiences.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): Merely Mary Ann June 13-18, and is immensely pleasing; business showing a steady growth despite the Summer heat.

DU BOIS.—AVENUE THEATRE (A. P. Way): Vaudeville and motion pictures to good business June 13-18.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): St. Elmo June 17; poor production, to small house.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): Simpson-Hogg Lilliputian Opera co. June 13-18. Bennett-Moulton co. 30-2.

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VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Benjamin Players in Rosemary June 20-25, pleasing nice business. In the Palace of the King 27-2.—BIJOU (W. T. Kirby): Dena Caryl, Gremmett and Milton, Harry Benton and co. 20-25; to capacity.
—COLONIAL (E. P. Lyons): Hensette and Larue, Sutherland and Bletsoe, Littlefield's Dancing Dolls and pictures 20-25; to capacity.

WISCONSIN.

MADISON.—THEATRE (Daniel M. Nye): The Prince of Tonight June 19; closed the season of the house to fair patronage.
—ITEMS: Intensely warm weather.—House will be devoted for a few weeks to the moving picture business.—Season has been prosperous and a good line of attractions offered, and even better is promised for next season.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Jolly Five (local) presented Tony, the Convict, June 19; fair sized audience. A Midsummer Night's Dream 21 by local High School pupils.
—ITEM: Gladys Williams, formerly with the Unique Theatre, has accepted a position at Fond du Lac.

STEVENS POINT.—GRAND (W. L. Bronson): —ITEMS: Manager Bronson has added vaudeville to his moving picture attractions.—The first one was Gruet and Gruet June 20-22.—Blackface Comedians in Sam's Substitution.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle): May Robinson in The Rejuvenation of Aunt Mary June 15; excellent, to good business. Mrs. Fluke in Becky Sharp 21.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. in My Awful Dad and Camille June 18-19; good attraction and attendance.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Carl Zoellner presented Paul Gilmore and Adelaide French in The Mummy and the Humming Bird June 16-18 to fairly good business. The co. included G. Parrott Campbell, Harry Discola, Paul Terhune, Henry Handon, George Wilson, Harry Roberts, Marguerite Thomas, and Florence Nelson.—ITEM: Mr. and Mrs. W. S. Harkins arrived in port 17 by steamship Dahome from the West Indies, where Mr. Harkins has had a successful season with his opera co. Mr. and Mrs. Harkins will spend a short vacation in the Maritime Provinces.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Nethersole, mgr.): San Francisco, Cal. 30-July 2.
DREW, SIDNEY (Chicago, Ill.—indefinite).
ELI AND JANE (Harry Green, mgr.) West Field, Wis. 28, Montello 29, Portage 30, Fox Lake 1, Cambria 2.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Los Angeles, Cal. June 27-July 2, San Francisco 4-9.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 28—indefinite.
GILMORE, PAUL (Carl Zoellner, mgr.): Halifax, N. S. 27-30.
HACKETT, JAMES K.: Los Angeles, Cal. 6—indefinite.
HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass. Jan. 3—indefinite.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Chicago, Ill., May 9—indefinite.
LOTTERY MAN (The Shuberts, mgrs.): Chicago, Ill., May 30—indefinite.
MANN, LOUIS (W. A. Brady, mgr.): New York city June 27—indefinite.
MANNERING, MARY (The Shuberts, mgrs.): Chicago, Ill. 9—indefinite.
MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city May 9—indefinite.
PRINCE OF LIARS (Hill and Mackay, mgrs.): St. Paul, Minn., 27-July 2.
PROSECUTOR, THE (Mittenthal Bros., mgrs.): Boston, Mass., May 30—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—indefinite.
WHITE SQUAW (J. F. Sullivan, mgr.): Vancouver, B. C. 28, New Westminster 30, Belagiam Wash. July 1, Burlington 3, Everett 3, Ellensburg 4, North Yakima 5, Walla Walla 6, Spokane 7-9.
WYOMING GIRL (Wm. E. Le Roy, mgr.): Volgo, Ia., 27, Wadena 28, Hawkeye 29, Waucoma 30, Fort Atkinson July 1, Elma 2.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gaszolo, mgrs.): Chicago, Ill., July 25—indefinite.
ALBEE STOCK (Chas. Lovenberg, mgr.): Providence, R. I., 16—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.

ALHAMBRA STOCK (F. Hatch, mgr.): Milwaukee, Wis.—indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Indianapolis, Ind.—indefinite.
BAKER STOCK: Portland, Ore.—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENJAMIN PLAYERS: Richmond, Va., May 25—indefinite.
BETTS AND FOWLER STOCK: Newark, N. J., 23—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BIJOU OPERA HOUSE (Kilmt and Gaszolo, mgrs.): Milwaukee, Wis., May 15—indefinite.
BIJOU OPERA HOUSE (Kilmt and Gaszolo, mgrs.): Minneapolis, Minn., May 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., 23—indefinite.
BROADWAY THEATRE STOCK (A. C. Dornier, mgr.): Camden, N. J.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLUMBIA STOCK (Anthony E. Willis, mgr.): Newark, N. J., May 16—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
COWLES, CATHLEINE: Grand Rapids, Mich., April 10—indefinite.
CRITERION THEATRE (Kilmt and Gaszolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
DORNER PLAYERS (A. C. Dornier, mgr.): Binghamton, N. Y.—indefinite.
EMPIRE THEATRE (Spits and Nathanson, mgrs.): Providence, R. I.—indefinite.
FEALEY-DURKIN STOCK: Buffalo, N. Y.—indefinite.
FORBES (Gus A. Forbes, mgr.): Duluth, Minn., June 13—indefinite.
FOREPAUGH (Geo. Fish, mgr.): Cincinnati, O.—indefinite.
FRANKLIN PLAYERS (Pauline H. Boyle, mgr.): Stamford, Conn.—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
GLASER, VAUGHAN: Detroit, Mich.—indefinite.
GRAYCE, HELEN (N. Appel, mgr.): Schenectady, N. Y.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HARVARD STOCK (Thaddeus Groff, mgr.): Pittsburgh, Pa., July 2-Aug. 21.
HAYWARD, GRACE: Minneapolis, Minn.—indefinite.
HIMMELIN'S YANKEE DOODLE STOCK (Geo. V. Haledau, mgr.): Superior, Wis.—indefinite.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): Buffalo, N. Y., June 20—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
KEENE, LORRAINE: Sioux City, Ia.—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KING, CHARLES, STOCK: Los Angeles, Cal.—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—indefinite.
LE MOYNE STOCK: Riverside, Cal., June 6—indefinite.
LORCH STOCK: Salt Lake City, U.—indefinite.
LYCEUM PLAYERS: Rochester, N. Y., May 23—indefinite.
LYCUM: Toledo, O.—indefinite.
LYRIC STOCK: Minneapolis, Minn.—indefinite.
LYRIC STOCK (L. M. Gorman, mgr.): Lincoln, Neb.—indefinite.
LYTELL, BERT: Albany, N. Y.—indefinite.
MACK-LEONE: Salt Lake City, U.—indefinite.
MAJESTIC STOCK: Utica, N. Y., 11—indefinite.
MAXWELL-HALL: Cedar Rapids, Ia., May 30—indefinite.
MINNEQUA STOCK: Pueblo, Colo.—indefinite.
MORISON, LINDSAY, STOCK: Boston, Mass., June 20—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 13.
NOBLE, HORACE V., ASSOCIATE PLAYERS: Denver, Colo., April 10—indefinite.
NORTH BROS.: Topeka, Kan.—indefinite.
ORPHEUM PLAYERS: Phila., Pa.—indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
PAGE STOCK: Baltimore, Md.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Baltimore, Md., May 16—indefinite.
PAYTON (Corse Payton, mgr.): New York city June 7—indefinite.
PEOPLE'S STOCK: Flint, Mich.—indefinite.
PLAYER PLAYERS: Tampa, Fla.—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Worcester, Mass., 2—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Springfield, Mass., 9—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Wilkes-Barre, Pa., 9—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Bridgeport, Conn.—indefinite.
POLI STOCK: Waterbury, Conn.—indefinite.
PRESTON-BRICKETT: Ft. Wayne, Ind., Dec. 28—indefinite.
PRINCESS: Montreal, P. Q.—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
PRINGLE, DELLA: Boise City, Ida., July 1—indefinite.

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ROD'S PLAYERS (L. J. Rodriguez, mgr.): Springfield, O.—Indefinite.
MOSE STOCK (Scranton, Pa., May 2)—Indefinite.
RUSSELL-DREW: Seattle, Wash.—Indefinite.
SCHILLER PLAYERS: Norfolk, Va.—Indefinite.
SHERMAN: Rockford, Ill.—Indefinite.
SNOW, MORTIMER: Albany, N. Y.—Indefinite.
STUBBS-WILSON PLAYERS: Olean, N. Y.—Indefinite.
TECK THEATRE STOCK: Buffalo, N. Y.—Indefinite.
TURNER, CLARA: Williamsport, Pa.—Indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—Indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Elkhart, Ind., June 20—Indefinite.
WETTING STOCK: Syracuse, N. Y.—Indefinite.
WORCESTER THEATRE STOCK (J. G. Peede, mgr.): Worcester, Mass., May 2—Indefinite.

TRAVELING STOCK COMPANIES.

BRIANT BROS. (Roy Briant, mgr.): Manhattan, Kan., 27-July 9.
BURGERS STOCK (W. C. Burgess, mgr.): Emporia, Kan., 27-July 9.
BURLINGHAM CASH CO. (Burling Cash, mgr.): Salina, Kan., 27-July 9.
CHICAGO STOCK (Chas. H. Rosekam, mgr.): St. John, Newfoundland, June 1—July 9.
COBURN PLAYERS (L. M. Goodstadt, mgr.): St. Louis, Mo., 27-28, Warrensburg 29, 30, Columbia July 1, 2, Cedar Falls, Ia., 4, 5, Madison, Wis., 6, 7, Urbana, Ill., 8, 9.
COPELAND STOCK: Hutchinson, Kan., 27-July 9.
CUTTER STOCK (Wallace R. Cutter, mgr.): New Castle, Ind., June 20—Indefinite.
DOROTHY STOCK: Hastings, Neb., 27-July 29.
HECKHARDT CO. (Oliver Heckhardt, mgr.): Edmonton, Can., 23-July 2.
GRAHAM STOCK (Oscar Graham, mgr.): Pittsburg, Kan., June 26-July 9.
HALL, DON C.: Marion, Wis., 27-July 2, Nanawa 4-9.
HALL, HELEN, STOCK (G. S. Flinders, mgr.): Salina, Kan., 27-July 9.
HICKMAN-HESSEY STOCK (Harry G. Lihou, mgr.): Hot Springs, Ark., 19-July 9.
HUCHISON, LAURA (Jack Huchison, mgr.): Independence, Kan., June 26—July 9.
KERNE, LORRAINE: Fremont, Neb., 27-July 9.
KING STOCK: Champaign, Ill., 27-July 9, Danville 4-9.
KLARK, GLADYS: Lubec, Me., 27-29, Woodland 30-July 2.
LATMORE-LIGHT STOCK (Western): Bert Lehigh, mgr.: Waco, Texas, 27-July 2.
LYCUM STOCK: Council Bluffs, Ia., 27-July 9.
MAHER, PHIL (Leslie E. Smith, mgr.): Steubenville, O., 27-July 2, East Liverpool 4-9.
METROPOLITAN STOCK: Beatrice, Neb., 27-July 9.
MAJESTIC STOCK: Kearney, Neb., 27-July 9.
MOREY STOCK (F. A. Murphy, mgr.): Cleburne, Tex., 27-July 9.
PAIGE, AVIS (Bates and Shalvov, mgrs.): Bridgewater, N. S., 28, Lunenburg 29, Kentville 30, Truro July 1, New Glasgow 2.
REEVES, DOROTHY: Nebraska City, Neb., 27-July 9.
RUSH, EDMUND, STOCK: York, Neb., 27-July 9.
SINCLAIR-WEBER STOCK (J. H. Weber, mgr.): Lawrence, Kan., 27-July 9.
SPENCE THEATRE CO. (Harry Spence, mgr.): Ottawa, Kan., 27-July 9.
TAYLOR STOCK (H. W. Taylor, mgr.): East Liverpool, O., 27-July 2, New Castle, Pa., 4-9.
THORNE, MABEL, STOCK (F. T. Parker, mgr.): Newton, Kan., 27-July 9.
WHITE DRAMATIC CO. (Charles P. Whyte, mgr.): Excelsior Springs, Mo., June 26-July 9.
WOLFORD STOCK: Grand Island, Neb., 27-July 9.

OPERA AND MUSICAL COMEDY.

ABARBARNELL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., May 8—Indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—Indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 9—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April 25—Indefinite.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan 17—Indefinite.
BARY MINE (Wm. A. Brady, mgr.): Chicago, Ill.—Indefinite.

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CARLE SQUARE SUMMER OPERA

(John Craig, mgr.): Boston, Mass.—Indefinite.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—Indefinite.

DRENNER, MARIE

(Low Fields, mgr.): New York city, May 5—Indefinite.

FERRIS-HARTMAN MUSICAL COMEDY

(San Francisco, Cal., 6-July 2).

POLLIES OF 1910

(Florence Ziegfeld, mgr.): New York city June 20—Indefinite.

GIRLIES

(Fred Thompson, mgr.): New York city June 18—Indefinite.

GIRL IN THE KIMONO

(Chicago, Ill., June 25—Indefinite).

GIRL IN THE TAXI

(A. H. Woods, mgr.): Boston, Mass.—Indefinite.

HARVARD MUSICAL COMEDY

(Thaddeus Groff, prop.): Pittsburgh, Pa., July 2-Aug. 21.

IMPERIAL MUSICAL STOCK

(B. W. Skinner, mgr.): Lexington, Ky., June 6—Indefinite.

JEWELL MUSICAL COMEDY

(Springfield, O.—Indefinite).

MIKADO

(The Shuberts and W. A. Brady, mgrs.): New York city 30-July 9.

MY CINDERELLA GIRL

(A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—Indefinite.

SUMMER WIDOWERS

(Low Fields, mgr.): New York city June 4—Indefinite.

TEAL'S RAYMOND MUSICAL COMEDY

(Greenville, Tex., 27-July 2, Fort Smith, Ark., 4-9).

UP AND DOWN BROADWAY

(The Shuberts, mgrs.): Boston, Mass., 27-July 2, New York city 4—Indefinite.

WHALOM OPERA CO.

(Chas. Van Dyne, mgr.): Fitchburg, Mass., June 6-Sept. 10.

YAMA YAMA GIRLS

(Waco, Tex., June 20-July 2).

ZINN'S MUSICAL CO.

(Enid, Okla., 26-July 2).

MINSTRELS.

BRYANT'S MINSTRELS (G. W. Englebreth, mgr.): Cincinnati, O.—Indefinite.

DE RUE BROS.

(Greenwich, N. Y., 27-Schuylerville 28, Saratoga 29, Fort Edwards 30, Fairhaven, Vt., July 1, Ticonderoga, N. Y., 2).

KERSAND'S BILLY

(B. H. Nye, mgr.): Marion, Va., 27, Saltville 28, Abingdon 29, Bristol, Tenn., 30, Johnson City July 1, Greenville 2.

BURLESQUE.

BARNYARD ROMBO (Wm. Morris, mgr.): New York city June 9—Indefinite.

BOWERY BURLESQUE STOCK

(Jas. Madison, mgr.): New York city June 13—Indefinite.

COLLEGE GIRLS

(Spiegel Amusement Co., mgrs.): New York city 13-July 9.

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DODE-FISK

(Leeds, N. D., 28).

FOREPAUGH-SELLS

(Cambridge, Mass., 27, 28, Gloucester 29, Newburyport 30, Portsmouth, N. H., 1, Biddeford, Me., 2).

HAGENBECK-WALLACE

(Cherokee, Ia., 28, Fort Dodge 29, Denison 30, Council Bluffs July 1, Shenandoah 2).

HONEST BILL'S

(Lesterville, S. Dak., 28, Menno 29, Freeman 30, Parker July 1, Hurley 2).

HOWE'S LONDON

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MILLER BROS. 101 RANCH: Augusta, Me., 28, Dover, N. H., 29, Salem, Mass., 30, Lynn July 1, Nashua, N. H., 2, Lowell, Mass., 3, Woonsocket, R. I., 7, Cranston 8, Pawtucket 9.

RINGLING BROS.: St. Paul, Minn., 28, Alexandria 29, Fargo, N. D., 30, Grand Forks July 1, Wahpeton 2.

ROBINSON, JOHN: Bloomington, Ill., 28, Lincoln 29, Pekin 30, Springfield July 1, Litchfield 2, Belleville 4, Murphysboro 5, Herrin 6, Du Quoin 7, Centralia 8, Vandalia 9.

YANKEE ROBINSON: Minnesota, Ill., 28,

Clark 29, Gettysburg 30, Redfield July 1, Oakes, N. D., 2.

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CAVALLO'S BAND: St. Louis, Mo., April 23—Indefinite.

MISCELLANEOUS.

DUNCAN, GREAT (L. C. Zellano, mgr.): Muscatine, Ia., 27-2, Washington 4-9.

ITA, MENTALIST (Dr. H. H. Hinaldo, mgr.): Sudbury, Ont., 27-29, North Bay 30-July 2.

SMITH'S GREATER CARNIVAL: Barnesville, O., 27-2, McKeesport, Pa., 4-9.

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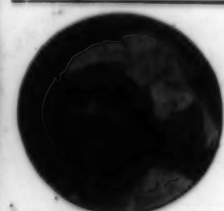
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